

PHONOGRAPH

MUSIC LOVERS'
MONTHLY REVIEW



*An Independent American Magazine for Amateurs
Interested In Recorded Music and Its Development*

VOL. II

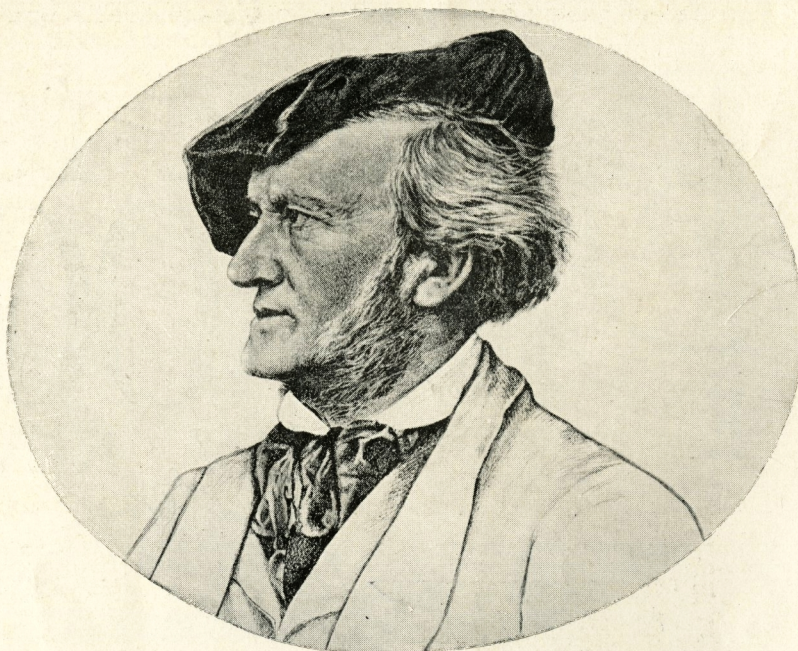
May, 1928

No. 8

Edited by
AXEL B. JOHNSON

Richard Wagner's Classics

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masterpieces . . .



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MUSIC LOVERS'
PHONOGRAPH
MONTHLY REVIEW

AXEL B. JOHNSON, *Managing Editor*

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Editorial

This issue of THE PHONOGRAPH MONTHLY REVIEW is termed our "Philadelphia Special" and is dedicated to "Phonographic Philadelphia" as a tribute to our many friends in that city and its vicinity who have given us such generous support from the very beginning of our enterprise. Although Boston has always been famed as a musical city, we now have to take off our hats to Philadelphia! Its symphony orchestra is celebrated over the entire world, as are the products of the Victor Talking Machine Company—which is virtually a Philadelphia institution, despite its location across the river in Camden, N. J.

Then, too, Philadelphia can boast of one of the liveliest American phonograph dealers and importers, Mr. H. Royer Smith, who was the first dealer, by the way, to put copies of this magazine on sale over his counters. Beginning with a few copies a month, he now finds it necessary to order a substantial number, despite the fact that he has obtained a great many of our Philadelphian subscribers. And Philadelphia is better represented on our lists than any other city in the country.

Even the members of the symphony orchestra are enthusiastic record collectors, as shown in Mr. Rehrig's most interesting article published elsewhere in this issue. Our principal article in next month's issue will also be by a Philadelphian, the Rev. H. B. Satcher, well remembered for his previous contributions to these pages and for his splendid work with the phonograph society in Cheltenham, one of Philadelphia's suburbs. His society and the Philadelphian one, under the energetic leadership of Dr. Niles Martin, give good proof for the soundness of the basic idea of the phonograph society movement, which flourishes and progresses under the direction of the right sort of leaders, such as Philadelphia has so notably provided.

On all counts Philadelphia is entitled to the ranking of our premier phonographic city. To its many enthusiasts we extend our heartiest congratulations on their achievements, and also our sincerest appreciation of a support which is as gracious as it is never-tiring.

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General Review

THE feature of the month's European releases is easily the long-awaited Brahms' Violin Concerto, played by no less than Kreisler himself, accompanied by the Berlin State Opera House Orchestra under Blech, as in the Beethoven and Mendelssohn concertos that every record collector knows so well by this time. Next in noteworthiness are two sets of Schubert's great C major symphony; one from H.M.V. in six records (Dr. Blech and the Berlin State Opera House Orchestra), and the other from Columbia in seven records (Sir Hamilton Harty and the Halle Orchestra). Columbia also issues in its Schubert Centenary list a Sonata in D major for violin and piano, played by Sammons and Murdoch. In its regular list is the Brahms Quintet recently issued here, and a Johann Christian Bach Sinfonia played by Mengelberg and his Concertgebouw Orchestra. Harriet Cohen plays piano versions of two Bach chorale preludes; Caspar Cassado, 'cellist, plays Saint-Saens' The Swan and Glazounow's Melodie Arabe; Gentile and Lomato sing the duet from Act I of La Sonnambula; the Choir of St. George's Chapel is heard in two anthems; Labbette and Allin, Newell, and others contribute lighter vocal fare. For re-recordings, there are versions of the two Peer Gynt suites by Schneevoight and the New Queen's Hall Light Orchestra, which is also heard under Percy Pitt in miscellaneous selections from Aida, Tosca, Madame Butterfly, La Boheme, and Mignon.

From H.M.V., in addition to the major works first named, there are in the instrumental class: Grainger's Shepherd Hey and Molly on the Shore, played by the Covent Garden Orchestra under Lawrence Collingwood (who conducted the Love Duet in the recent Victor Valykyrie albums); Guilhermina Suggia, 'cellist, plays Bruch's Kol Nidrei; Erica Morini couples the Dvorak-Kreisler Slavonic Dance No. 2 with the Air from Goldmark's A minor Concerto; and Isolde Menges plays the G minor and B minor Brahms-Joachim Hungarian Dances. For vocals, Stuart Robertson sings two songs by Vaughn Williams, John Brownlee is heard in arias from Figaro and Carmen, Elsie Suddaby in Bach's My Heart Ever Faithful, and there are British releases of Chaliapin's Song of The Volga Boatmen, and Lashanska's Annie Laurie and Aloha Oe. A special Easter list includes two notable Bach records, It is Finished and Jesu so Meek, by the Bach Cantata Club, and Elisabeth Schumann singing Es ist vollbracht (Cantata No. 159) and Aus Liebe will mein Heiland (St. Matthew Passion); also arias from Mendelssohn's St. Paul and Elijah sung by Tudor Davies, a record of the famous York Minster Bells, and John McCormack in Franck's Panis Angelicus and La Procession.

Another special release is of organ records:

Bach's Prelude and Fugue in G major by Dupré, Widor's Symphony in G minor by Harry Goss-Custard, Bach's Prelude and Fugue in D major, and Sonata in E flat (first movement) by W. G. Alcock, Handel's Overture to the "Occasional" Oratorio and a Mozart Fantasia by Harold Darke, the Allegro from Handel's Fourth Concert and the Finale from Guilman's Fourth Sonata by Stanley Roper, and finally, Ireland's Villanella and Goss-Custard's Nocturne in D by Reginald Goss-Custard.

The leading Parlophone work is Schubert's Unfinished Symphony played by Max von Schillings and the Berlin State Opera House Orchestra; followed by Dajos Bela in a Pique Dame Fantasia, Edith Lorand in Komzak's A Stroll in Vienna, the Kotanyi Trio in a three-piano Faust Fantasia, the London Flute Quartet in the Carnival of Venice Variations, a Schubert Melody, and Mendelssohn's Bees' Wedding. Karlin Branzell sings Wagner's Träume and Bohm's Still wie die Nacht; Robert Burg sings Wotan's Farewell; C. M. Oehman is heard in Tännhauser's Narration of the Pilgrimage to Rome; and Reginald Whitehead, the Irmler Choir, and the Chorus and Orchestra of the Paris Opera-Comique (under Cloez) contribute other vocal disks. In the Parlophone-Odeon supplement the features are three Schubert records by Lotte Lehmann: Ave Maria, Ständchen, An die Musik, Du bist die Ruh', Sei mir Gegrüsst, and Auf dem Wasser zu singen. Pietro Mascagni conducts the Berlin State Opera House Orchestra in his own Die Rantzau and the dances from Act 1 of Iris.

Brunswick releases Mascagni's Mascherae Overture conducted by the composer, and vocal disks of operatic arias by Alfred Piccaver and Giuseppe Costa, and the record debut of Thelma Tuson in By the Waters of Minnetonka and the Dell'Acqua Vilanelle.

From our Paris correspondent comes news of a number of noteworthy releases, led by a Pathé-Art series of electrical recordings issued in both needle-cut and sapphire-cut disks. M. Ruhlmann conducts a "symphony orchestra" in a six-part Schubert "Unfinished" Symphony, a four-part William Tell overture, a three-part Saint-Saens Danse Macabre, with Le Cygne played by M. H. Lopes of the Concerts Colonne on the fourth side, a three-part L'Après Mdi d'un Faune, with Debussy's Cake-Walk on the fourth side, two-part versions of Berlioz Minuet des Follets and Wagner's Tannhäuser March (with chorus), and a disk coupling the Marche Hongroise and the Chanson de Brander et Fugue (with chorus) from Berlioz' Damnation of Faust. From the French H. M. V. come re-played versions of Honegger's Pacific 231 and Ravel's Pavane pour

Une Infante Defunte, a four-part version of Massenet's *Scènes Pittoresques*, the Preludes to Act II and III of Dukas' *Ariane et Barbe-Bleu*, and the Five O'Clock from Ravel's *L'Enfant et les Sortilèges*, all played by the *Orchestra Symphonique du Gramophone* under the direction of Pierre Coppola. The French Columbia Company offers a four-part *Till Eulenspiegel* by the *Société des Concerts du Conservatoire Royal de Bruxelles* under D. Defauw, and the French Odeon releases a four-part version of the *Prince Igor Dances*, and a two-part *Marche héroïque* by Saint-Saens played by the *Grande orchestre symphonique* under D. Cloez. Two notable Bach choral recordings, both in four-parts, are released by the French H. M. V. and Columbia. The former is the *Magnificat* by the chorus, orchestra, and organ of the Bach Society under the direction of G. Bret, and the latter is an unspecified excerpt from the *Passion according to Saint John*, performed by the chorus, orchestra, and organ of the Royal Brussels Conservatory under D. Defauw. For a modern band recording, the French H. M. V. offers a four-part *Dionysiaques* by Florent Schmitt, played by the *Garde Républicaine Band* under G. Balay. Three instrumental works deserve mention: the Saint-Saens variations on a theme of Beethoven for two pianos played by Mm. Betram and Szreter (Odeon, four parts); Handel's sonata in C minor for Oboe played by M. Bleuzet (Columbia, two parts); and Ravel's *Anne Jouant de L'Espinette* for clarinet solo, played by Mme. de Lestang (H. M. V.).

Among the domestic lists, that of the Columbia Company leads with re-recordings of the famous *Planets Suite* by Gustav Holst played under the direction of the composer, and Schubert's *Forellen Quintet*. It has been noted before that the new process of recording displays its true powers more forcibly in modern orchestral works than in older works of less complicated orchestral and harmonic texture. The *Planets* bears out this observation in vivid fashion; it is a most remarkable feat of recording and one which has no difficulty in overcoming all the difficulties which the composition sets for it. My pleasure in this work grows with every hearing, and I can heartily recommend it. Besides, the *Forellen Quintet* is the equally excellent little *Satz Quartet* by Schubert played by the London String Quartet. Among the orchestral disks are Bruno Walter's competent *Rienzi Overture*, Dan Godfrey's records of Debussy's *Petite Suite*, and Dr. Mörike's *Rosenkavalier Waltzes*—first issued under the Odeon label last fall. A superb Debussy record by Myra Hess and another fine violin coupling from Szigeti lead the instrumentals, and there are the usual special lists of dance and popular disks, including the first release to celebrate the exploits of the Bremen's flight across the North Atlantic. All the friends and admirers of Moran and Mack will be delighted to learn of the impending issue of parts 7 and 8 of *Two Black Crows*, to be on sale May 10th. This disk has not arrived in time to be reviewed in this issue,

but as the work of Moran and Mack, I am not taking any risk in recommending it unheard.

The 10th Brunswick album set of choral works by the Roman Polyphonic Society under the direction of Monsignore Raffaele C. Casimiri announced last month, had aroused high expectations and a hearing of the records themselves did not disappoint in the slightest. The singing of the famous Vatican Choirs is of acknowledged excellence, and the Brunswick recording has caught it to perfection. In order to have these records done full justice, I arranged for a special review of them to be written by one of the foremost American authorities on Roman Catholic music, Mr. F. E. Fassnacht, organist and choir master of the well-known Mission Church in Boston. Mr. Fassnacht is not personally connected with the magazine, although his son, Mr. Ferdinand G. Fassnacht, is the editor of our *Reproducing Piano Department*, but he very kindly consented to review the Vatican records for us. Through the courtesy of the Brunswick Company we are enabled to publish also a very fine photograph of the choir. Also in the Brunswick releases are Godowsky's Schubert coupling, light orchestrals by the Brunswick Concert Orchestra and the usual outstanding popular works, among them the record debut of Joe Rine's noted Elks Hotel Orchestra.

Odeon offers a re-issue of Dr. Mörike's version of the *Rienzi Overture*, and on the odd record side of this set an outstanding Wagnerian excerpt, the *Prayer from Lohengrin*, a work of vocal and orchestral performance worthy of our very highest praise. Speaking about this company reminds me of an incident proving how far the reputation of the Okeh Corporation's chief recording engineer has traveled. The Parlophone Company has recently contracted for records from the world renowned pianist, Moritz Rosenthal, but he preferred to wait until he reached this country so that he might be recorded under the direction of Mr. Charles L. Hibbard whose technical genius has been so well illustrated by the Okeh releases of the past year. We were very proud when we were informed that Rosenthal, like many other famous musicians, is a regular reader of *THE PHONOGRAPH MONTHLY REVIEW* where we often have had occasion to speak of Mr. Hibbard and his technical feats. The collaboration of two such artists in their respective fields as Hibbard and Rosenthal should result in a real treat for record buyers. We look forward to something exceptional in the way of piano records from them.

The Victor list is headed by the twenty-eighth addition to the rapidly growing *Masterpiece Series*, a re-issue of Schumann's *Quintet* by Gabrilowitsch and the Flonzaleys, this time on four records with a complete disk for each movement instead of the single record side for each movement of the old version. Stokowski's monthly release in this time a re-played *Lohengrin Prelude*, and its merits are everything that we have come to expect from the Philadelphia Symphony and its conductor. For lighter orchestral fare

there are disks from the San Francisco and Victor Symphonies, the former in a miscellany of works by Kreisler, Moskowsky, and Auber, and the latter in another brilliant recording of the Light Cavalry Overture. The vocal list is perhaps a little shorter than customary but it contains works by Ponselle, Challiapin, and Schipa that should not be overlooked. Paul Whiteman is unquestionably the star of the popular group with his twelve-inch disk of Show-Boat excerpts (with Paul Robeson for soloist) and a remarkable novelty arrangement of the Parade of the Wooden Soldiers, the latter a real feat of performance and recording which should attract wide attention. Of special interest to owners of automatic Orthophonic Victrolas is a long list of records specially arranged for these instruments. Some fifty-four records are included in this list and few of the leading releases of recent months are omitted. Every owner of an Automatic should procure a copy of this list which makes available for him many of the works for which he has been looking. All of them have previously been issued and reviewed in the regular pressings.

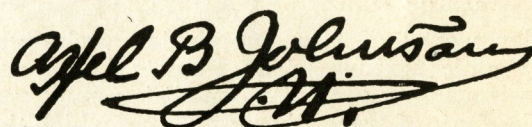
It will be noticed that our Reproducing Piano Department does not appear in this number. It has been discontinued for the spring and summer months, but will be resumed in the September issue and we hope by that time to have made arrangements enlarging its scope to a considerable degree.

A large number of comments on Mr. Brainerd's article, "There's No Accounting for Tastes," have been received, and judging from their numbers and enthusiasm it would seem that this article has attracted more attention than anything that has ever appeared in the magazine before. We fully agree with our readers that Mr. Brainerd hits the nail exactly on the head in his vigorous remarks, and we are glad to announce that he has kindly consented to write another article for us which we hope to have for publication in the June issue.

From one of our Los Angeles subscribers, Mr.

Hubert A. Smith, comes an announcement of the formation and first meeting of a Los Angeles Phonograph Society. A second meeting is scheduled for April 20th in the rooms of the Platt Music Company. Unfortunately, the program arrived too late for publication in this number, but it will appear next time. Meanwhile we urge all our readers in that vicinity who are interested in the movement to communicate with Mr. Smith, 1486 West 28th Street, Los Angeles, so that they may be kept in touch with the activities of the organization, a most welcome addition to the list of American Phonograph societies.

Many of our readers have from time to time expressed their interest in score-reading and their hope that we might sometime publish a guide to that fascinating art. The following of scores adds a thousand fold to the value and enjoyment to be derived from records, and we are happy to announce that we have completed arrangements for the American publication rights to an extended article on the subject written by Mr. William A. Chislett, a member of the staff of our British contemporary, "The Gramophone." Mr. Chislett's treatise is to appear next fall in booklet form, published by Messrs. Hawkes and Company of London to augment their series of miniature scores, but in the meantime it will come out serially in our pages. We hope to have the first instalment for the June issue. Every true music lover should be able to read a score, but in the past it has not been easy to find a simple and efficient guide to score reading. Mr. Chislett's article will find a ready welcome and I am sure that it will add immeasurably to the enjoyment of records on the part of all enthusiasts, regardless of whether they have had definite musical training or not. It is a pleasure to offer it to our readers.



Impressions from the Recording Room

By HAROLD W. REHRIG

Member of the Philadelphia Symphony Orchestra

Editor's Note

Every one who is interested in fine records is also interested in what goes on in order that musical performances may be transferred to the wax and clay disks. The mechanical processes of recording are more or less generally understood and have been the subject of considerable attention, but the physical and psychological conditions under which the musicians themselves must play for recording—obviously important factors in the effectiveness of their performance—are for the most part shrouded in mystery.

Consequently it is a pleasure to enlighten our readers on this moot question through the medium of the following "Impressions from the Recording Room," written by a young man who not only is a valued member of the Philadelphia Symphony Orchestra, a trumpet player of the first rank, but also a keen student of the phonograph and an enthusiastic collector of recorded music. We can think of no one better fitted than Mr. Rehrig to handle this subject, for he possesses both the enthusiasm of the amateur record "fan," and the musicianship and experience of the professional musician.

TODAY when we listen to a symphony orchestra we can feel assured that it was recorded in comfort.

Prior to the electrical recording we had to go to the Victor Laboratories. On entering the recording rooms all we saw were a few high chairs, other chairs of usual height, platforms for some of the musicians to stand on while playing and a small booth which had several megaphones attached to it. In the acoustic recording days, the whole orchestra did not play. We were seated very closely together and were not in our usual playing positions. At certain times the loud passages had to be played with more force than was ordinarily necessary in our regular playing positions. In today's method of recording with the microphone, we find it more sensitive and more accurate than in the acoustic method. When we receive notice to appear for recording it does not mean any more to us now than when we receive notice to play for a concert. The only real difference is, we play the number to be recorded several times.

After we are assembled we receive a signal to come to attention. We then receive the second signal. This second signal means that the recording apparatus has started and we immediately begin to play. When the record is filled a signal is given for us to stop playing. The record is then played back to us. This first record is generally known as the test record. I might mention right here that in this instance also nothing but the microphone is visible to us.

When certain passages do not record as clearly as they should the fault is generally due to some of the instruments playing too loudly or too softly. When one instrument or a group of instruments play too loudly, it causes a "blur." To remedy all this, other test records have to be made until the recording is finally approved by the conductor. A master record is then attempted. There are usually two or three master records made of each number. The signals for the master recording are given to us in the same manner exactly as in the recording of a test record.

Anything in the world can happen to mar the recording of a master record. I recall a number we tried to record during the "acoustic" days. It was to be a single-faced, ten-inch record. This appeared to be simple enough! After the test record was approved, we started to record the master record. We worked on this number practically all afternoon. It so happened that there was plenty of solo work for one of the musicians. He became nervous not only from the undue strain put upon him but during the afternoon the machine was out of order several times and a number of disturbing things had happened, and to make matters worse, the passage in itself was extremely difficult; however, it was finally decided that a final attempt would be made to record this number before giving up in despair. We played it perfectly, the solo part was rendered exceptionally fine, our spirits were rising to the Nth degree—we thought at last we

had made a perfect record. But, alas, just as we finished playing, before receiving the signal indicating to us that the recording apparatus was stopped, one of the musicians not able to restrain himself any longer, called out to the soloist "Bravo!"—of course the record was spoiled. We then recorded something entirely different before leaving the rooms for that day.

On another occasion, during the recording of the Tannhauser Overture (by the way, a very difficult one to handle from a recording standpoint) which we had been working on at various times for three seasons, promised at last to be a good record. It probably would have been had not one of the violinists accidentally knocked his bow against one of the megaphones. This was not carelessness on the part of the violinist because they had to play very close to the megaphone and it could hardly be helped.

Another instance — during one of our first "electrical" recordings, while working on Dvorak's New World Symphony. We had finished the first movement and were in the middle of the second movement, everything was quiet, the violins were playing very softly, the flute and clarinet were playing their solo passage, when suddenly we were startled by a terrible noise. A chime, standing in a corner of the room, fell to the floor and in sliding down, knocked against a vacant chair. I was sitting directly in front of the chime and so received the full benefit of the discord!

Many people ask me, "How does it feel to record?" Others ask, "What is it like to hear yourself play?" To answer the first question. We feel a bit nervous in the beginning because we realize that we are indirectly playing to thousands of people. We get accustomed to it however and it finally becomes quite natural for us to play into a microphone. No matter how talented a musician may be, he is always likely to make a mistake. There is however one important difference between recording and playing a concert and which affords us great satisfaction. It is this. Should a mistake occur while recording we simply stop and another record is made. When we are playing a concert we cannot stop to correct any faults. A sensitive musician cannot easily forget a mistake he has made during a concert whereas he can always remember the record without the mistake. In answering the second question—there is a certain sensation that one experiences which is hard to describe. Aside from this sensation a picture of the recording room flashes through our mind and while listening we are constantly criticizing ourselves—looking for possible improvements, etc. This is just a general conception of the reaction on hearing ourselves.

In closing my paper I am taking the liberty to say a word or two about "Criticisms" on Philadelphia Orchestra records. I am sure that in many instances, the so-called "music critics" who frequently indulge in lengthy and unmeaning write-ups rarely have any idea what they are writing about. In the first place they often times

do not seem to know what they as critics should know about this wonderful art, called music.

Sometime ago I read one of these meaningless criticisms on Dvorak's New World Symphony. For years this great work has been played by many great orchestras conducted by celebrated men—men whose ability and artistic sense musically was beyond any question. These great conductors who devote the greater part of their lives to the study of music, it seems to me, should be the better judges of this work, inasmuch as this symphony has been played many, many times since its first performance. All well-known composers such as Dvorak have "something to say." If we do not understand a composer we can at least admire him—and not publicly criticize his works. That to my mind is a great wrong. The same pertains to orchestra records. As I explained in the forepart of this article, when recording we are very careful at all times and often our endurance is taxed to the utmost, and then when the record is released we have the pleasure of reading such thoughtless criticisms. Is it a wonder we are pretty sure these critics do not know what they are talking about?

There will always be different interpretations of the great masters by the many conductors. We often read of this conductor or that one giving a true interpretation of Bach, Wagner, etc. According to this it would be necessary to have the composer himself direct his own composition so as to give us a "true" interpretation! This is impossible as we all realize. I wonder if we appreciate that we need various kinds of interpretations of the same symphony, overture, or opera, etc. There are many kinds of people and I'm sure we all have different conceptions of things and yet our own conception may be correct. This is human nature. Would it not become very monotonous if we all would have the same ideas about things and the same tastes in everything! For instance, if someone likes a selection the way Mr. Brown renders it, and still another person likes that same selection according to Mr. Smith's interpretation far better, the Mr. Smith enthusiast has no right to criticize Mr. Brown. It becomes a matter of two different "artists" giving their own interpretations. Mind you, I say "artists"! I does not seem fair to us to criticize one who is gifted and who has studied all his life, sacrificed in many ways to the extreme, to become an artist. I am wondering if some of these critics ever worked as hard and sacrificed as much as artists usually have to. Take colors for instance. At times we like glaring colors; other times, we like soft colors. We need both of these. There always will be contrast. We need it. The worst kind of a life is the monotonous life, but if we have this contrast the monotony disappears. To help us appreciate the greater works we need different interpretations by different conductors. If we do not care for a certain interpretation we don't really have the right to criticize the conductor. For example, if I do not care for a certain interpretation of Debussy, I simply don't buy the

record but I can admire the artist nevertheless. There is always someone who may enjoy this interpretation of Debussy and who at the same time may be a thorough student of music. Would that we had more real critics—men who know and have studied music thoroughly and whose criticisms would prove of intrinsic value to not only the musician but also to the music-lover.

I was asked to give my "Impressions from the Recording Room" and so in closing I thought I would incorporate a few friendly thoughts about Criticisms from a musician's point of view. You know, there are always two sides to a question.

Recorded Symphony Programs

By ROBERT DONALDSON DARRELL

It was curious that I should have mentioned recorded works of Ernst Krenek and orchestral works of Bach last month while still unaware that foreign releases had contributed a new addition to each group. A brief note was slipped in as the magazine went to press; further details are now in order. The Krenek disk is issued by the German Odeon Company (O-6565) and is sung by Ludwig Hofmann, baritone, to the accompaniment of members of the Berlin State Opera House Orchestra under Manfred Gurlitt. Both sides are excerpts from **Jonny spielt auf: Hymn des Jonny—"Jetzt ist die Geige mein,"** and **Blues und Song—"Leb' wohl mein Schatz."**

The Bach **Concerto in C** for three pianos is recorded for the French H. M. V. (W-864-5) by Mlles. Pignari, Schavelson and Descaves, to the accompaniment of an unspecified orchestra. I have not come across any Bach three piano concerto in this season's symphony programs, but undoubtedly there were some performances. Ernest Hutcheson has joined forces with Maier and Pattison on various occasions to play works by Bach and others in this form. The present French H. M. V. work is the first of its type on records, I believe, although on a much lower plane there is a current Parophone disk (E-10655) of a three piano arrangement of Liszt's Second Hungarian Rhapsody.

Earlier in the season Liszt's **Second Piano Concerto** in A major was played by Yolanda Mero with the New York Philharmonic and by Max Landow with the Rochester Philharmonic. Both times it was listed in the "unrecorded" groups. The Edison Bell catalogue disproves this classification, however, revealing a four-part recording of the work by Anderson Tyrer and the Royal Symphony Orchestra (624-5), made under the old process. And now a six-part electrical version, presumably complete, appears from Parlophone (P-9191-3), played by Professor Josef Pembaur, accompanied by an orchestra under the direction of Dr. Weissmann. Liszt's **First Concerto** in E flat (for piano and triangle!) is a hardy perennial favorite with concert pianists, yet so far there are only two recorded sets, both acoustical: H. M. V. D-890-2 (De Greef and the Royal Albert Hall Orchestra), and Edison Bell 557-8 (Anderson Tyrer, orchestra not specified). Last year Mitja Nikisch, son of the conductor, played this work with the Budapest Philharmonic, and as he is now recording for Parlophone (symphonic jazz pieces at present), there is a possibility of his being the first to bring out an electrical version. (I recall hearing him play the other concerto, A major, with the Boston Symphony a few years ago; a splendid performance.)

Attention has been called before to the singular simultaneous appearance of certain works in the programs of a number of orchestras. Sometimes a soloist is on tour with a concerto which he plays in various cities within a short space of time, as in the case of Vladimir Horowitz and Rachmaninoff's **Third Piano Concerto**. The current example, however, has a seasonal explanation. The advent of

Easter is obviously the cause of the sudden popularity of Rimsky-Korsakow's overture, **La Grande Paque Russe**, or **Russian Easter**. Eugene Goossens played it with the St. Louis Symphony on March 16, Sokoloff at Cleveland on March 22, Koussevitzky at Boston, April 6, and Monteux at Philadelphia, April 7. There is only one recording, a four-part acoustical version by Rhené-Baton and the Aeolian Orchestra for the English Vocalion Company (A-0255-6). It is a good performance and a creditable piece of old process recording, but obviously there is need for an electrical release. Goossens or Coates would be first choice to conduct it.

The mention of Goossens' name affords a convenient excuse for our mercurial discourse to turn in his direction. Last month, when his photograph appeared on the front cover of the magazine, a list of his recorded works was given on page 247. Subsequent search of various catalogues reveals a number of additional acoustical works which deserve listing here. Two of his own compositions are among them, the gay scherzo **Tam O'Shanter**, in which he conducted the Royal Albert Hall Orchestra on H. M. V. D-694 (now withdrawn), and an **Impromptu** and **Divertissement** from his **Suite** for flute, violin, and harp, Op. 6, recorded for Vocalion (K-05104) by Charles Stainer, Charles Woodhouse, and Marie Goossens. The last-named is presumably one of the composer's two sisters, both of whom are harpists (truly a musical family!). Mr. Goossens conducted the only recording ever made of Scriabin's **Reverie**, (an early and very pleasant little work, coupled with Rimsky-Korsakow's arrangement of **Dubnushka** on H. M. V. D-623, now withdrawn and most deserving of replacement.)

The English Columbia Company lists five records of the London Symphony Orchestra conducted by Eugene Goossens (also a number, including the complete **Pagliacci** set, conducted by his father); Auber: Overtures to the **Bronze Horse** (902) and **Crown Diamonds** (918); Offenbach: **La Perichol-Selection** (959); Wolf-Ferrari: **Jewels of the Madonna-Intermezzi** (914) Boieldieu: **Caliph of Bagdad-Overture** and Chabrier: **Habanera** (921). The last two occupy one record side each, the others two. No information is available about this series, but apparently it was made a good many years ago and is not of particular significance.

Another acoustical series conducted by Goossens was for Edison Bell with an organization known as "Goossens' Orchestra." Among the works is the record of his own **Four Conceits** (1042) mistakenly ascribed to performance by his father in the listing last month. The other disks are: 521, Saint-Saens' **Danse Macabre**; 523, Overture to **Die Meistersinger**; 527, Overture to **A Midsummer Night's Dream**; 535, Overture to **Tannhauser**; (all in two parts); 539, Prelude to Act 1 of **Tristan and Liebestod** (one part each); and 1040, Moussorgsky's **Gopak** (one part) and Nos. 6 and 8 of Liadov's **Eight Russian Folk Songs** (both on one record side). This last-named work was played by Koussevitzky at Boston on January 27. Four of the pieces are recorded by Whitmore and the Aeolian Orchestra on Vocalion R-6130. No. 6 (**Berceuse**) is done by both Goossens and Whitmore; the latter does also Nos. 1, 2 and 7 (**Chant religieux**, **Chant de Noel**, and **Ronde**), and the former does No. 8 (**General Dance**).

Goossens is not badly represented by recorded versions of his own compositions, although none of his major works has been done. In fact, the leading contemporary English composers have been kindlier treated by the recording companies than those of any other country. Passing by Elgar, who rivals Richard Strauss in the number of recorded works available, and who likewise has had the opportunity of personally conducting most of them, one might name Delius, Vaughn Williams, Holst, Bax, Goossens, Bliss, and Holbrooke as among the best known English composers of today. The first is not represented by any of the great choral works which have won him an incomparable position among the masters of music of all time, but his **'Cello Sonata** played by Beatrice Harrison and Harold Craxton for H. M. V., and his **Summer Night on the River** (N. G. S.) are not unworthy to represent his singular genius. (A complete list of his recorded works was given on page 433 of the July 1927 issue). His **"Paris"** was played this season by the New York Philharmonic and the Halle Orchestra; **On Hearing the First Cuckoo in Spring** (recorded by Vocalion and H. M. V.) was played by the New

York Philharmonic; Miss Harrison played the **'Cello Concerto** with the Philharmonic, Philadelphia Symphony, and other orchestras; and Sir Thomas Beecham conducted **The Walk to the Paradise**, an intermezzo from the opera **"A Village Romeo and Juliet"**, at all his American concerts.

Vaughn Williams is most frequently represented on American symphony programs by his grave **Fantasia on a Theme by Thomas Tallis** for Double String Orchestra, played currently by Monteux at Philadelphia, March 30, but the **London Symphony** is also well known and liked here. It is curious that his **Pastoral Symphony**, a work of extraordinary complex texture and impressiveness is seldom given in this country. It demands recording, so necessary is frequent hearing and applied study for its proper appreciation. The **Fantasia** mentioned above is also unrecorded, but there are fine acoustical versions of the **London Symphony** (conducted by Sir Dan Godfrey), the opera, **Hugh the Drover** (a five-record set by the British National Opera Company for H. M. V.), **Old King Cole Suite** and Overture to **The Wasps** (Vocalion-conducted by the composer), a **Folk Song Suite** for military band (Vocalion), and the **Phantasy Quintet** (N. G. S.-approved by the composer.) There are also a number of songs, both electrically and acoustically recorded, most of which are in the H. M. V. catalogue; particular mention goes to the folk song arrangements sung by the English Singers.

The re-recording of Holst's **The Planets**, conducted by the composer, is reviewed elsewhere in this issue. Also available electrically are the **Marching Song** (in **The Planets** set), **Dance of the Spirits of the Earth** from **"The Perfect Fool"** (on the odd side of Coates' Victor's version of Ravel's **La Valse**), **Jupiter**, **Uranus**, and **Mercury** from **The Planets** (Coates-H. M. V.), and **Psalm 148** for chorus and organ (Philharmonic Choir-H. M. V.). Acoustical works: **Beni Mora Suite** (Columbia) **St. Paul's Suite** (English Columbia), **Suites** in E flat (English Columbia) and F for military band (English Columbia and H. M. V.), **Country Song** (Vocalion-Chapple and the Modern Chamber Orchestra) **Mars and Jupiter** (Edison Bell-Dan Godfrey, Jr. and L. O. Military Band) and four songs for voice and violin (English Columbia-Labbette and Reed). Holst is best known in this country by a few choral works (the **Ode to Death** was given by the St. Cecilia Chorus and the Boston Symphony February 10), **The Planets** (given current performances by the New York and Minneapolis Symphonies), and the jolly **St. Paul's Suite** for string orchestra (Verbrughen-Minneapolis, March 23). Portions of his **Choral Symphony**, after Keats, have been given private performance here; as yet there has been no official production.

Bax's oboe **Quintet** and **Moy Mell** were mentioned last month, when I was a little too hasty in assuming that the former was unknown here in concert form; the Cleveland String Quartet and Philip Kirchner, first oboist of the Cleveland Symphony, played it on March 26th. A major choral work of Bax, **Mater Ora Filium**, has been recorded for H. M. V. (D-1044-5) by the Leeds Festival Choir, unaccompanied, under the direction of Albert Coates. The records have not been heard in the Studio, but critical opinion abroad is unanimously enthusiastic. Surely some of Bax's piano pieces, including the colorful **In a Vodka Shop**, have been done on records. I discovered one in the Polydor catalogue, **Mediterranean**, played by Eugene D'Albert (66032), and there are probably more.

Goossens' works have been discussed earlier. Arthur Bliss is represented by his **Conversations** (English Columbia J-1475). **Madam Noy** (Anna Thursfield, solist,—English Columbia L-1476), and **Rout** (H. M. V., now withdrawn). All are acoustically recorded; the first two are conducted by the composer. Josef Holbrooke's principal recorded works—all acoustical—have been withdrawn; **Symphonic Variations on Three Blind Mice** (Wood and the New Queen's Hall Orchestra—English Columbia), **Serenade**, **Belgium 1915**, and **Folk Song Quartet** (London String Quartet—English Columbia). A song, **Come Not When I Am Dead**, remains in the current English Columbia catalogue (Arthur Jordan, tenor).

Among the other contemporary English composers Frank Bridge has a number of recorded works, among them **The Sea**, **Christmas Dance**, and **Poem No. 2** for orchestra, conducted by the composer (English Columbia). John Ireland is represented by his **Second Sonata**, A minor, for violin and piano (English Columbia L-1322-3, Catterall and Murdoch),

the **Island Spell** for piano (Edison Bell 1138, Anderson Tyrer), the **Holy Boy** (Vocalian K-05144, Lionel Tertis, viola unaccompanied), all of which are acoustical, and various versions of his popular song, **Sea Fever**. John B. McEwen's **Peet-Reek** from *Nugae* has been recorded for the N. G. S. by the International String Quartet, but is now out of print. The English Vocalion catalogue lists his splendid **Solway Symphony** (Whitemore and the Aeolian Orchestra), **Breath O'June** (Lionel Tertis, viola), and arrangements of French, Scottish, and Japanese Dances (Spencer Dyke String Quartet); all acoustical.

Although it is easy to point out the weaknesses of the above list, it is still an imposing one, putting the brief group of recorded works of American composers quite to shame.

However, this is not the place to discuss that. Returning to our Symphony programs and keeping contemporary composers still in mind, one discovers two important productions of a contemporary work which seems definitely to have established itself as an accepted masterpiece: Arthur Honegger's Symphonic Psalm, **King David**. Its American premiere was by the Friends of Music in New York; recent performances are those at the Worcester Festival last fall, and in Philadelphia and Boston this spring. The chorus with the Boston Symphony (Koussevitzky, Conductor) on April 1 was the combined Harvard and Radcliffe choral societies under the direction of Mr. Davison. The soloists were Ethyl Hayden, soprano, Viola Silva, contralto, Tudor Davis, tenor, and Paul Leyssac, Narrator. The two last-named filled the same roles in the performance by the Philadelphia Symphony (Fritz Reiner, Guest Conductor) and the Mendelssohn Choir (Bruce Carey, Conductor) on April 26th. The other soloists were Mabel Garrison, soprano, and Minna Hager, contralto.

An immediate issue of the complete work is chimerical, to say the least, but it is admirably suited to piecemeal recording,—orchestral interludes, vocal solos, and choral pieces, all would be effective on disks even if divorced from their context. Unquestionably some of these will appear shortly, in Europe if not here. So far there is only one Honegger work in the recording companies' catalogues, **Pacific 231** (French H. M. V. W-701, by the Orchestra Pasdeloup, conductor not specified). This is acoustical and not very impressive apart from the interest of the piece itself. (However, a re-recording is just announced—French H. M. V. W-870.) **Pacific 231** is given constant concert performance, most recently by Toscanini with the New York Philharmonic, when he played it together with the **Pastorale d'ete**, and unpretentious little rhapsody mentioned in these pages before as suitable for recording. His **Concertino**, played by Pauline Danforth with Arthur Fiedler's excellent Boston Sinfonietta on February 29, also deserves consideration.

Switching from composer to interpreters, the list of soloists in the **King David** performances should not be entirely unfamiliar to gramophiles. Minna Hager is heard this month in the rare and lovely lieder chosen for the second set of the Chicago Gramophone Society's releases (reviewed elsewhere in this issue). Mabel Garrison made a number of acoustical records for Victor; Tudor Davies has a lengthy list of H. M. V. disks, both old and new process, to his credit; and Ethyl Hayden is represented by one electrical Columbia release. Viola Silva and Paul Leyssac have not recorded, as far as a cursory search can determine.

Tudor Davis is not the only H. M. V. repertory artist to appear this month in American concert halls. Florence Austral noted for many splendid recorded performances, particularly in the recent **Walkure** albums where she shared the role of Brünnhilde with Frida Leider, sang with the Philadelphia Symphony in an All-Wagner Festival Concert on April 28th, and with the Los Angeles Symphony on March 29th.

Many of the other soloists and guest conductors listed on recent programs figure also in one way or another in record catalogues. I have not been able to find trace of any recorded works conducted by Senor E. F. Arbos, Conductor of the Madrid Symphony Orchestra and last Guest Conductor of the New York Symphony this season (its final one before consolidation with the New York Philharmonic), but his **Cubana** for violin has been recorded

by José Porta for Polydor (19240, acoustical). Carl Schuricht, Guest Conductor of the St. Louis Symphony for a month or more (his first American appearances), is resident conductor at Wiesbaden, Germany, and records for the Homocord Company. His most recent releases are Strauss' **Tod und Verklarung** and Smetana's **Moldau**; he played the former at St. Louis on February 17, and the latter on March 2.

Two singers as yet unmentioned are both recording artists: Elisabeth Rethberg (with the Minneapolis Symphony on April 6) whose many excellent Brunswick records are well-known, and Elsa Alsen (Los Angeles Philharmonic, April 12) who may be heard on three or four Columbia disks. Two violinists, Heifetz and Thibaud have large Victor record repertoires. The former played Brahms' **Violin Concerto** with the New York Symphony on March 30 and with the Cleveland Symphony on April 12; the latter played Beethoven's **Violin Concerto** with the Cincinnati Symphony on March 23 and Lalo's **Symphonie Espanol** with the Chicago Symphony on February 14. (The Brahms and Lalo works have constantly been referred to as desirable for electrical issue.) Has Paul Kochanski recorded? His performances of Bach's **Violin Concerto** No. 1, A minor, and Ravel's **Tzigane** with the Boston Symphony, March 30, were models of intelligent and inspired virtuosity disciplined by good taste and sensitivities.

Five pianists who come first to eye are all represented phonographically, although Giesking, who played the Schumann **Concerto** with the St. Louis Symphony on March 16, has made no new process disks; his old Homocord works are rather hard to come by, but the excellence of their performance is in direct ratio to the weakness of the actual recording. Hofmann records, or did, for Brunswick; there have been no disks from him for a long time. At his appearance with the Cincinnati Symphony on March 30 he played his own **Chromaticon** and Beethoven's **Fourth Concerto**, G major. Bauer played the Brahms **First Concerto**, D minor, with the Los Angeles Philharmonic on March 15; his splendid Victor releases are too well known to require comment. Gabrilowitsch is also a Victor artist, but has done very few records, notably the Schumann **Quintet** with the Flonzaleys, re-issued this month and reviewed elsewhere in these pages. Appropriately it was the Schumann **Concerto** which he played with the Cleveland Symphony, March 29. Columbia claims Percy Grainger as its leading pianist. How welcome would be its issue of the Grieg **Concerto** which Grainger played with the Chicago Symphony on March 27. However, it is available electrically by De Greef for Victor. The Schumann has also been done electrically, by Cortot for H. M. V., probably soon to be issued in this country. Beethoven's **Fourth** is made under the new process too, but very ineffectively (Parlophone—Szell). **Chromaticon** and Brahms' **First** have never been recorded.

A final note pertains both to our last topic of pianists and to the earlier one of modern composers. A piano concerto by Ernst Toch was performed last year at the Frankfurt Festival and other works of his have attracted favorable comment on the Continent. His one recorded work which has come to my observation is a set of three **Burlesques** acoustically recorded for Polydor (62530) by Walter Rehberg, pianist, who is also credited with the first recording of Schumann's great **Phantasie**, Op. 17.

America Takes a Cultural Survey

A canvass of opinions of 20,000 Americans on the propriety and possibility of finishing an incomplete artistic masterwork reveals the fact that nearly everybody believes that unknown genius exists in America today. The occasion for this survey is the Schubert Centennial, a feature of which it the Contest with \$20,000 in prizes for a work that will recapture the spirit of Schubert's Unfinished Symphony.

Four hundred men and women in fifty of the largest American cities, including New York, were questioned: first as to whether they favored the completion of Schubert's Eighth Symphony; second whether they believe that the composer who can do it exists. The prevalent belief is that somewhere, whether in a garret, a cabin, or in an apartment house, lives the composer who can complete the symphony.

Field men were employed throughout the country by the Columbia Phonograph Company, the sponsors of the Centennial and of the Contest. The results of the ballots taken by them are summarized as follows: Of 20,000 persons interviewed, 19,680 were in favor of completion and 320 against. Of the former group 16,256 believe that discovered genius exists today; while of the latter group 264 expressed the same belief.

The vote of New Yorkers showed 390 in favor of completion. Of the 10 who did not favor completion, 5 considered that possibly it could be done. 328 believed that Schubert's successor is probably an obscure composer, living somewhere in America.

Statisticians for the Committee have turned these figures into percentages. 82.6% believe that the Unfinished Symphony can be finished; 98.4% want to see it finished; 1.6% compare it to the rewriting of Shakespeare's "Hamlet," recently attempted in Germany.

The survey brought out in general that opinion varies directly with the size of the city. The 25 cities which returned nearly unanimous votes in favor of completion have populations between 100,000 and 250,000. Seven cities returned an undivided vote that the symphony should be finished and that somewhere there is the living composer to do it. All of them had populations between 100,000 and 160,000. In general, the amount of discord in the votes was greater in the larger cities.

Of the cities in the million class, New York's vote was closest to the Main Street average, perhaps because its population is drawn from so many sections of the country. Against the average of 393 per city in favor of completing the symphony, New York voted 390, Chicago 372, Philadelphia 370, Los Angeles 370, Detroit 376. The four cities that are approaching the million class—Cleveland, St. Louis, Baltimore, and Boston,—average 382 in favor of completion.

In several instances cities were paired by their close similarity of votes. The paired cities are: Newark and New Orleans; Indianapolis and Jersey City; San Francisco and Minneapolis; Denver and Houston; Dallas and Kansas City.

Philadelphia voted fewest in favor of completing the symphony, 370; Buffalo with 385 in favor was exactly midway between the minimum and maximum in favor; New York was closest to the average vote, and twenty-five cities completely favored the finishing of the Unfinished Symphony.

Louis Sterling Sponsors Three Schubert Causes

Mr. Louis Sterling, Chairman of the Board of the Columbia Phonograph Company, is sponsor in three new causes of interest connected with Columbia's current Schubert Centennial.

TO CONVENE INTERNATIONAL CONGRESS IN WASHINGTON FOR SCHUBERT CENTENNIAL

A call for an international meeting in Washington to fix on a simultaneous date for Schubert Weeks throughout the world and to co-ordinate the Centennial plans, has been issued by Mr. Sterling, in a letter addressed to the Ministers of Foreign Affairs and Education of England, Spain, France, Italy, Germany, Austria, Denmark, Norway, Sweden, and Poland. The letter follows:

March 20, 1928

"In the belief that it would heighten the effectiveness of the Schubert celebrations in the various countries if they were held during the same week, I am writing to ask your opinion as to the most feasible date for the Schubert Week in your country.

"Would it not make for a more co-ordinated expression if our committee agreed on a uniform date?

"Inasmuch as the ambassadors and ministers of the various countries are members of our Advisory Body, it is suggested that we organize a conference at Washington for an exchange of ideas on this subject and other phases of a co-ordinated Centennial.

"Awaiting your advices and with assurance of esteem, I am,

Faithfully yours,

(Signed) Louis Sterling,
Chairman, Committee on International
Relations of the Schubert Centennial."

Schubert Scholarships Established

To aid talented students in European conservatories a series of Schubert Centennial Scholarships is being established by Mr. Sterling. The scholarships will be limited to the Centennial and will apply to two students in the leading academies of Austria and Germany. The school first to receive this scholarship is the State Academy High School of Music in Berlin (Staatliche akademische Hochschule für Musik), to the Director of which, Professor Dr. Georg Schunemann, the remittance was forwarded today. These scholarships are to be known as the Louis Sterling Columbia Phonograph Schubert Scholarships.

Black Crow Takes Matrimonial Flight Moran, of Moran and Mack Weds

George Moran, of Moran and Mack, Columbia's "Two Black Crows," was married on March 12th, in Chicago to Miss Claire White, a member of the chorus in Earl Carroll's "Vanities," the revue in which the Crows have been starring on tour this season.

No objection has been heard from Charles Mack, the other member of the famous team.

Grainger To Marry at 45 and Columbia Releases "Wedding Day"

Percy Grainger, pianist, Columbia exclusive artist, announces his engagement to Miss Ella Viola Strom, Swedish poet. Mr. Grainger is 45 and a bachelor.

Simultaneously, Columbia has released his recording of Grieg's "Wedding Day at Troldhaugen." It is recalled that Mr. Grainger was an intimate friend of Grieg. The "Bridal Procession" was composed by Grieg for Mrs. Grieg on their 25th wedding anniversary, and has often been played to concert audiences by Mr. Grainger, who says of it: "It speaks of the long happiness of the married couple."

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| 10 in. 75c. | Don't Leave Me, Daddy. Vocals. | |
| 1319-D | 10 in. 75c. | Silver-Haired Sweetheart. |
| | | Who Gives You All Your Kisses? |
| 1302-D | 10 in. 75c. | Away Down South in Heaven. |
| | | You Can Tell Her Anything Under the Sun. Vocal Duets. |
| 1303-D | 10 in. 75c. | There Must Be a Silver Lining (That's Shining For Me). |
| | | Let a Smile Be Your Umbrella on a Rainy Day. |
| 1324-D | 10 in. 75c. | One More Night. |
| | | I Wonder. Vocals. |
| 1316-D | 10 in. 75c. | When I Was Hikin' With You. |
| | | Hum All Your Troubles Away. Vocal Duets. |
| 1315-D | 10 in. 75c. | Mine—All Mine. |
| | | Mamma's Gone Young—Papa's Gone Old. Vocals. |
| 1304-D | 10 in. 75c. | Ol' Man River. (From "Show Boat"). Male Quartet. |
| | | Can't Help Lovin' Dat Man. (From "Show Boat"). |
| 1323-D | 10 in. 75c. | I Just Roll Along (Havin' My Ups and Downs). |
| | | Watching for the Boogie Man. Vocals. |
| 1320-D | 10 in. 75c. | What Do You Say? |
| | | Passing the Time Away. Vocals. |

NOVELTY RECORD

- | | | |
|---------|---------------|---|
| 50061-D | 12 in. \$1.25 | Our Child. Charles E. Mack of Moran and Mack. |
| | | Elder Eatmore's Sermon on Throwing Stones. |
| | | Charles E. Mack assisted by George Moran. |

IRISH RECORDS

- | | | |
|---------|-------------|--|
| 33240-F | 10 in. 75c. | Hail! Glorious Apostle. Irish Melody. |
| 33241-F | 10 in. 75c. | Hymn to the Holy Name. Hymn. Irish Male Chorus. |
| 33242-F | 10 in. 75c. | Shall My Soul Pass Through Ireland. |
| | | Ned O' the Hill. Tenor Solos. |
| 33243-F | 10 in. 75c. | Oh Mind Your Eye. Vocal. |
| | | The Hare in Corn. Reel. Accordion Solo with Liltin'. |
| 33244-F | 10 in. 75c. | The I. R. A. Vocal. |
| | | Shaskeen Reel. Banjo and Accordion. |
| 33245-F | 10 in. 75c. | Kevin Barry. |
| | | Wrap the Green Flag 'Round Me, Boys. Bass Solos. |
| 33246-F | 10 in. 75c. | The Jolly Boatman. |
| | | He Loved His Jenny Dearly. Flute Solos with Liltin'. |
| | | Green Fields of America. Swallow's Tail. Reels. |
| | | Liverpool. O'Neill's Hornpipes. Violin Solos. |

In addition to the records listed above there are recordings in twenty-one Foreign Languages.

Prize Contest Awards

"The Sacrifices I Have Made to Obtain Good Records"

THE long-delayed announcement can now be made of the awards of the fifteen, ten, and five dollars' worth of records, of the winners' own choice, for the best letters describing the writers' sacrifices made to get good records. As yet, however, only the winner of the first prize can be definitely named, for the loss of a number of the original letters left us with only the initials or pseudonyms as they appeared in the magazine to be identified!

First prize was awarded to the letter signed "M. M." and printed on page 97 of the December issue, but the identity of the winner was not known until the Editor was in Philadelphia where a casual conversation with a member of the Phonograph Society led to the discovery that "M. M." was Mr. Milton M. Snyder of 4440 North 15th Street, Philadelphia, a popular member of the Society, which hailed his success with delight and gave ready confirmation of Mr. Snyder's absorbing interest in recorded music.

The basis for the award is expressed in the well-chosen words of Mr. Robert A. Drake of the Board of Judges: "The consistent surmounting of obstacles over a period of time, the intelligent education within the home, the consistent and constant adding of the right records with a future objective in view, and the willingness to give up time and money for this end, make M. M.'s letter easily the best in our opinion."

Opinion on the second and third prizes was divided, but on averaging the votes of the judges, the awards were given to "J. McD.'s" letter printed on page 473 of the August issue, and "Linotyper's" letter on page 16 of the October issue, respectively. If the gentlemen who submitted these letters will kindly make themselves known to us, we shall hasten to send them their awards.

The prize-winning letters are re-printed below.

FIRST PRIZE

EDITOR, PHONOGRAPH MONTHLY REVIEW:

A little less than two years ago, just prior to the Christmas season of 1925, I became interested in recorded music. Since then I have made an honest effort to collect. The effort is not always pleasant, but extremely interesting because of the results which accrue.

My wife is not especially interested in classical music. She thinks too that from 50 to 100 records for the talking machine are sufficient. She does not care for a symphony; and detests a string quartette absolutely. Yet I would not swap horses. We are both home-loving; and get along famously. There is no boss in our home.

To collect records of good music I forego lunch and cigars absolutely; and walk 49 city blocks to my work every morning, i.e., from my residence to 9th and Markets Sts., Philadelphia. Doing so allows me about eighteen dollars monthly for records.

My collection so far comprises about 500 records. Probably 50 of them are still in the office. Quite a number of them I have never heard. Gradually, very gradually, I unfold them.

I do not mean to be arbitrary. When I play a major work, one movement is played at a time. In building up a col-

lection, I have to educate my wife musically, as well as deny myself essentials personally.

I am now approaching my 45th birthday. I intend to add to the collection as rapidly as I am now doing up to my last days. The collection of books at home comprises about 1300 volumes. The collection of recorded music will be very much larger, I hope and believe.

M.M.

SECOND PRIZE

EDITOR, PHONOGRAPH MONTHLY REVIEW:

A few of the costs of my records can be put concisely:

The last five Victor Music Arts sets—a summer suit, hat, and new shoes.

The Beethoven orchestral and chamber music—the sale of a table, an heirloom in our family for six generations (I thought that Beethoven's masterpieces were more important to leave to my children than the most beautiful piece of furniture in the world!)

The complete works of the Philadelphia and New York Philharmonic Symphony Orchestras and the Flonzaley and Lener Quartets—my vacations over three years and overtime work several evenings every week.

A Panatrophe—the giving up of the idea of a house of our own and the money we had put toward it.

And I got the best of the bargain in every case; not one sacrifice but what was a hundred-fold worth the cost.

J. McD.

THIRD PRIZE

EDITOR, SACRIFICE CONTEST:

Few people realize the difficulties of a printer's work, or the long hours he is often forced to labor. But such is my work, and the only way in which I can earn enough to obtain those extra-necessities of life without which life would be the barest existence. Our shop is almost constantly overwhelmed with business and I have every opportunity for working overtime—and if my nights like my days are given over to my work, at least I am enabled to buy the many symphonic sets that are being released today. I see that more are coming and while I realize the efforts and time they are going to cost me, I welcome them! Surely, if the great masterpieces of music are not worth all of our efforts and sacrifices, nothing is!

"LINOTYPER."

THE PHONOGRAPH MONTHLY REVIEW wishes to extend its most appreciative thanks to the judges of this Prize Contest: Mr. Harry L. Spencer, Mr. William S. Parks, and Mr. Robert A. Drake, to whom we owe a debt of gratitude for their painstaking and thoughtful efforts. Thanks are also due to the many enthusiasts who contributed letters to the contest. We regret that we can not award prizes to them all!

The next issue of THE PHONOGRAPH MONTHLY REVIEW will contain, in addition to the regular features:

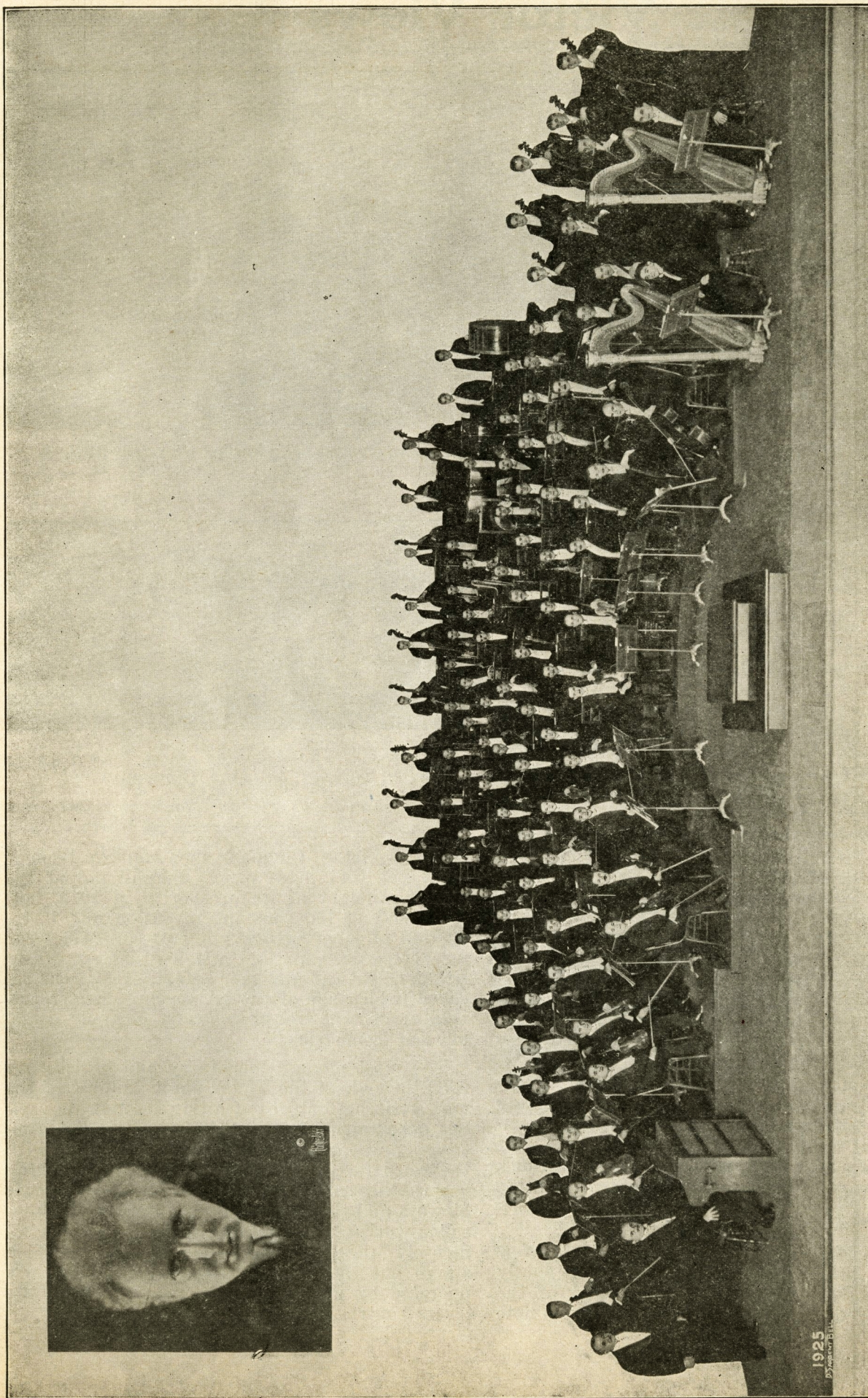
An article on RECORDED CHURCH MUSIC
by the Rev. H. B. Satcher

The first of a series of articles on SCORE
READING by W. A. Chislett.

In an early issue will appear:

Another article by Harold C. Brainerd, author
of "There's No Accounting for Tastes" in
the April issue.

Also an article on
"RECORDING CONDUCTORS"



THE PHILADELPHIA SYMPHONY ORCHESTRA
LEOPOLD STOKOWSKI, *Conductor*
(Photograph Reprinted from the October, 1926 issue of The Phonograph Monthly Review)

1925
Dykes & Co. Ltd.

Victor Views

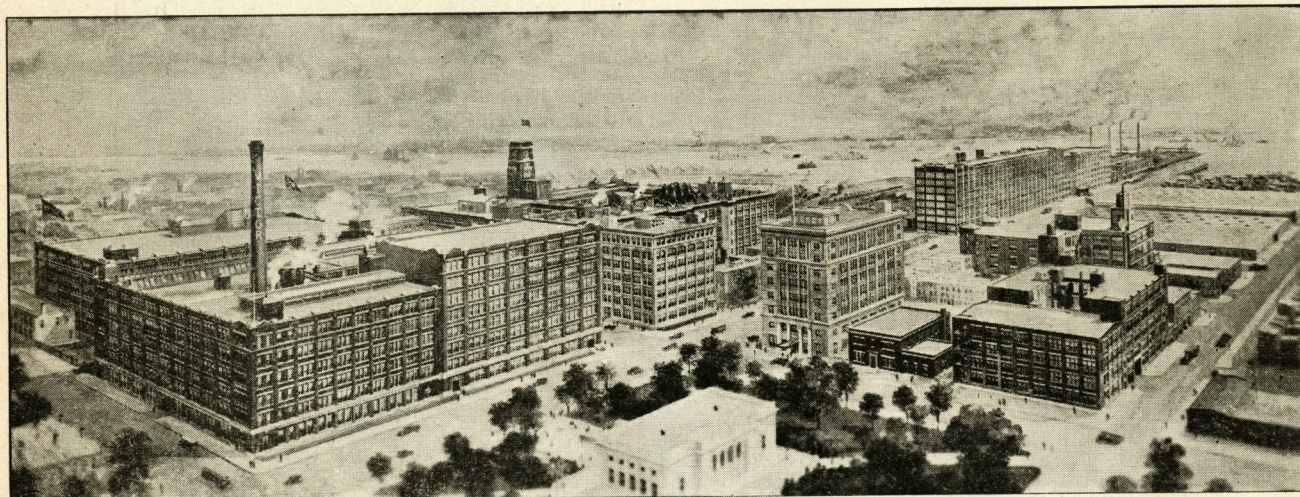


PLATE 1. A general view of the Victor Talking Machine Company's plant at Camden, N. J.

A SPECIAL "Philadelphia" edition of this magazine would obviously be incomplete without due space being devoted to the great phonograph company's plant—the largest in the world—which is so closely associated with Philadelphia, despite the fact that strictly speaking it is another city and state. The Victor Talking Machine Company of Camden, N. J., is virtually of Philadelphia, however, so close are the bonds which bind it to that city. At the foot of Market Street one can see in the distance the four great funnels of the Victor Plant to which a brief trip in the ferry quickly brings one. Now that an immense new bridge has been completed the physical bonds are still tighter, although it is the less tangible union of Victor officials' and employees' residence in Philadelphia, and the connection between the Philadelphia Symphony with the recording company which make the Victor Company a matter of Philadelphian pride.

Today the Victor plant in Camden is the greatest of its kind in the world. It is of almost unbelievable extent and the accompanying photograph (Plate 1) gives but a most restricted idea of its true size, to be further augmented by another addition now under construction. What a contrast between this city in itself and the tiny machine shop (plate 2) into which Eldridge W. Johnson walked more than a quarter of a century ago to have some repairs made a talking machine contrivance of a most elementary nature. That machine shop was where the Victor Talking Machine Company had its beginnings, and the story of its rise to its present position is one of the most remarkable tales of modern industrial and artistic achievements.

Unfortunately it cannot be told here, but a few words on the Victor plant of today are surely in place. First, in regard to the status of the recording industry today, it is significant to note

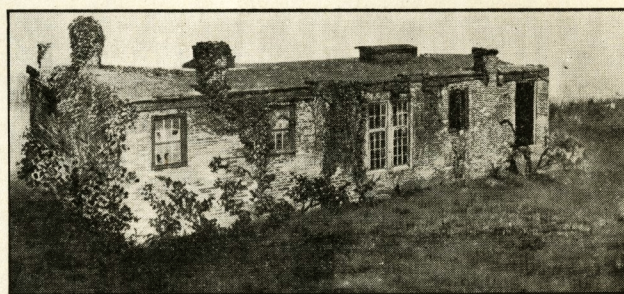


PLATE 2. The machine shop where the Victor Talking Machine Company had its beginnings.

that the Victor Company now employs twenty-eight per cent more people than it did at the previous height of its prosperity in 1919, notwithstanding the constant invention and introduction of labor-saving appliances. Last year more records were sold and a greater business was done than in any year before, even in the so-called golden age of the phonograph, an irrefutable proof that the phonograph not only could, but *has* "come back."

The most modern machinery and devices are used throughout the Victor plant and one of the most striking features of a trip through its various departments is the absence of the dirt, confusion, and complexity ordinarily associated with the word factory. Even in the cabinet making rooms the sawdust is removed by automatic blowers and the carpenters are virtually "white-collar workers." Similarly, the gigantic and immensely powerful pressing machines, which stamp out the finished disks from blanks, are operated by girls and by a mere touch on the levers controlling the hydraulic apparatus.

PLATE 3. *The Victor Plant in 1898.*

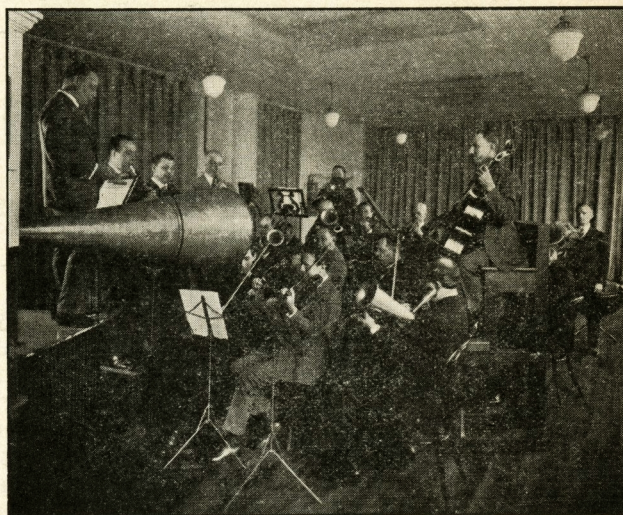
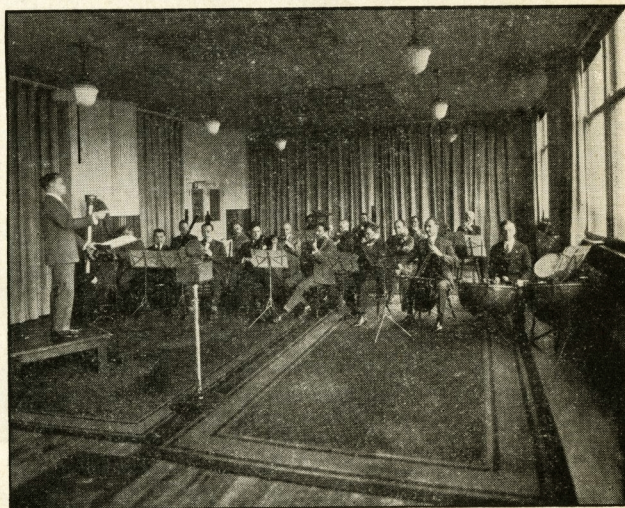
The extent of the sales and advertising departments may easily be imagined, but few record buyers have any idea of the work and elaborateness of the repertoire department, the extent of the storage rooms containing the "masters" of all records manufactured and the thousands which are kept on hand for possible release in the future.

The true size and complexity of the great Victor plant cannot be described; it must be seen to be realized. Phonograph enthusiasts who have the opportunity of visiting Philadelphia may congratulate themselves that the Company graciously affords an opportunity for anyone who is interested to travel through the plant under the direction of a trained guide and see for oneself the myriad details that go into the making of records. As we remember, there are two regular tours a day, one around 10.30 in the morning, and the other about 2.30 in the afternoon. No one interested in the phonograph should miss the chance of visiting the Victor Company and going on one of these tours if it is at all possible for him to do so.

In connection with its policy of welcoming visitors, the Company has built a remarkable auditorium, where all Victor records are on file and where all the various models of instruments, from the tiniest portable to the gigantic Auditorium Orthophonic, are on display. A visit to this phonographic and musical center is an event to be remembered and treasured in one's memory.

The art of recording under the new electrical system has been discussed at various times in these and other pages. Plates 4 and 5 illustrate vividly the difference between the old and new process. How artists were able to do as well as

they did under the inconveniences of the acoustical system is a wonder. Note the infinitely greater comfort and ease under which the musicians play before the microphone. The orchestra depicted here should not be confused with the regular Victor Symphony, which is of course of standard symphonic proportions; it is the Victor Light Concert Orchestra, which also plays under the direction of Mr. Rosario Bourdon.

PLATE 4. *Recording by the old acoustical process. (Rosario Bourdon conducting a small Victor Concert Ensemble.)*PLATE 5. *Recording by the electrical process. (Rosario Bourdon conducting a small Victor Concert Ensemble.)*

It was naturally impossible to procure a picture of the Philadelphia Symphony recording, but surely Mr. Rehrig's article on "Impressions from the Recording Room" gives a most satisfactory and clear idea of how the orchestra is now able to make its records, on the stage of its own Academy of Music. We are, however, publishing

a cut of the Philadelphia Symphony which first appeared in our October 1926 issue, our volume one, number one. To most of our readers today it will be new and those friends who have been with us from the very beginning will surely be glad to see it again. Both it and the new photograph of Dr. Stokowski which appears on the front cover were made available through the kindness of the Arthur Judson Concert Management, which directs the business affairs of the

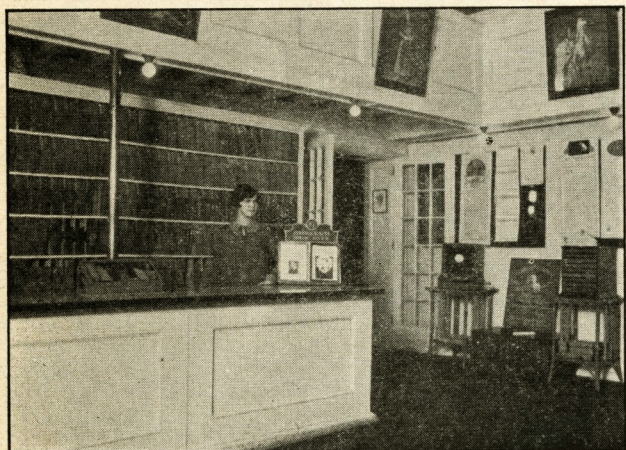
Symphony and to which we owe a public expression of gratitude for their gracious willingness to co-operate with us on every occasion.

The Victor Talking Machine Company and its greatest recording organization, the Philadelphia Symphony, are deservedly the features of this "Philadelphia Special." Every music lover and phonograph enthusiast is indebted to both for their distinctive contributions to recorded music and the phonograph world.

Phonographic Philadelphia

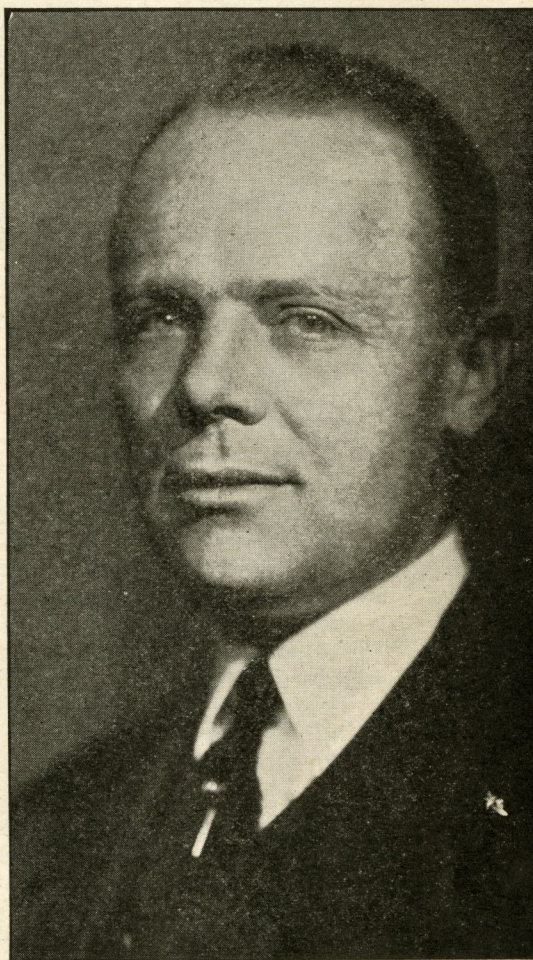
I. The H. Royer Smith Company

THE name of Mr. H. Royer Smith is already well-known to readers of THE PHONOGRAPH MONTHLY REVIEW as that of one of our most progressive American dealers and importers, a record dealer with an unique genius for the establishment of contacts between his customers and himself. His company was originally founded in 1907 by Joseph P. Drew and taken over by Mr. Smith in 1919, from which time he has steadily built it up to its present position as the mecca of phonographic Philadelphia, aptly termed the "World's Record Shop."



A corner of the H. Royer Smith Shop. Miss Elma V. Adams, head record saleslady is in the foreground.

The accompanying photograph shows a small corner of the interior of Mr. Smith's shop at 10th and Walnut Streets, Philadelphia. Prominent in the picture are Miss Elma V. Adams and THE PHONOGRAPH MONTHLY REVIEW. The former is famed as the ideal record saleslady and Philadelphia music lovers have been untiring in showering praises upon her abilities, both in private conversation and in letters to the Corres-

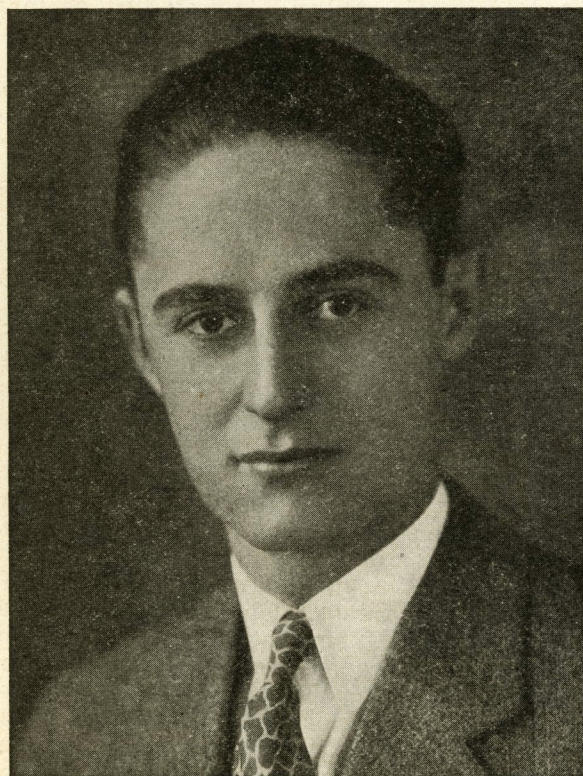


Mr. H. Royer Smith, President of The H. Royer Smith Company and one of America's most progressive record dealers and importers.

pondence Column. At 19 and with but two years of record sales experience she is well equipped to organize national classes in the rare and difficult art of knowing record catalogues, answering enthusiasts' most recondite questions, and selling records. The magazine on prominent display has been on sale in the "World's Record Shop" from the beginning, in fact Mr. Smith was the first dealer to glimpse its significance and to place it on his counters. Philadelphian record collectors are fortunate indeed in having a dealer like Mr. Smith, whose energy, interest, and progressiveness have contributed much to making his city the phonographic center it is today.

II. and III. The Philadelphia Branches of The Columbia and Brunswick Companies.

TWO very important centers of Philadelphia phonographic life and activities are the branch offices of the Columbia Phonograph Company and the Brunswick-Balke-Collender Company, both located at 40 North 6th Street.

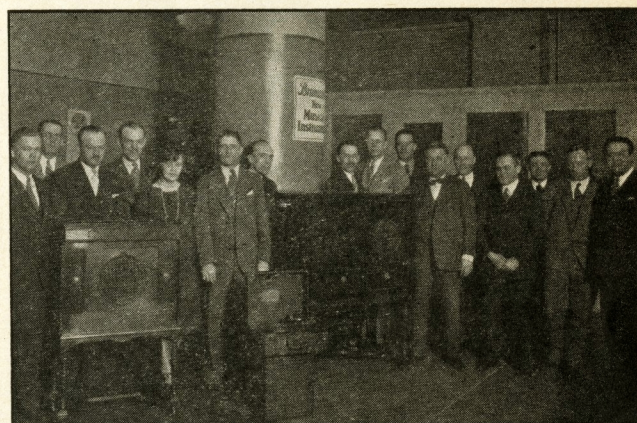


Mr. J. J. Doherty, Manager of The Columbia Phonograph Company's Philadelphia Branch.

We had hoped to be able to publish photographs of the interiors and personnel of both branches, but the picture of the Columbia office could not be procured in time. Fortunately, however, we had available a cut of the Columbia Branch Manager,

Mr. J. J. Doherty, the youngest—by the way—in the American phonograph world. The picture of the Brunswick branch gives a good idea of the extent of its personnel. Mr. George A. Lyons, the Branch Manager, is standing (fourth) from the right.

The average record buyer, coming in direct contact only with retail dealers, seldom realizes the importance of the branch offices of the phonograph companies. The energy of Messrs. Doherty and Lyons and their respective forces has been an important factor in building up and



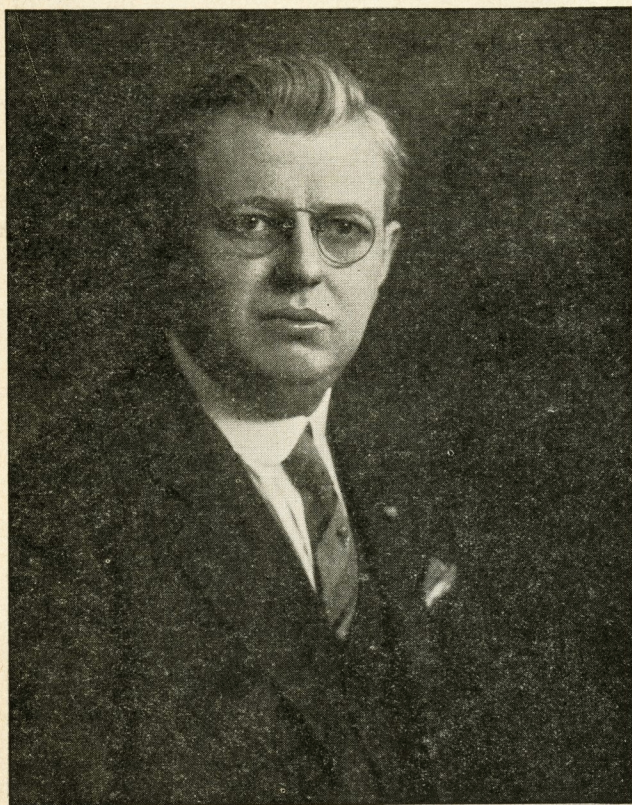
A corner of the Brunswick-Balke-Collender Company's branch office in Philadelphia. Mr. George A. Lyons, Manager, stands fourth from the right.

maintaining the enormous retail sale of recorded music in Philadelphia. In addition, both gentlemen have been untiring in co-operating with the Phonograph Society, especially at the first when it was establishing itself with the usual difficulty.

IV. The Philadelphia Phonograph Society.

The Philadelphia Phonograph Society, now completing its second season, has passed through all the difficult periods that a young organization of its kind must invariably go through, and it has emerged with flying colors. At first the trade influence, well meaning and co-operative as it was, seemed a little too strong for the best interests of the society, but gradually more and more laymen became interested in the society and took its guidance entirely into their own hands.

Credit for the success of the society goes in large part to the President, Dr. Niles Martin, whose photograph appears on the next page. His patience and efforts have been seemingly inex-



Dr. Niles Martin, President of the Philadelphia Phonograph Society.

haustible in securing a regular meeting place at the City Club, holding the society together, and in proselyting for new members. And for the next season he has still more ambitious plans in mind for the development of the organization. Philadelphia has much to thank him for!

Recorded Remnants

THE comparison between the two Wagnerian outputs is not uninteresting. Both the Victor Walküre set (published with quite an astounding rapidity from the English plates) and the Columbia Parsifal recordings are real achievements and they are both so very good that placing of the virtues of one against the faults of the other is not very constructive or helpful. The greatest thing in favor of the Walküre set, (you see I can not help but make a few, perhaps superficial comments), is its grand completeness. Selections have been made very wisely and now without stirring from our pipe and easy chair we can have a good performance of one of Wagner's greatest for the asking. On the other hand a great virtue of the Parsifal is its incomplete-

ness. Only the most important passages have been selected and all that has tended to tire has been left out. Countless of my musical friends have said to me, "Now this is the way to hear Parsifal! Instead of having to go to the opera house and sit through four hours of music, some of which I find frankly boring, turn on that splendid Grail Scene." Both recordings are excellent; both give a fine feeling for the drama and a real sense of the theatre; but if I were asked to choose between the two I think that the balance would fall slightly on the side of the Columbia set. This is particularly true in the vocal selections. By this I do not mean to imply that the Victor set is bad,—far from it. They are both as fine sets in my opinion as either company has put out and should by all means be in the library of any one that is even remotely interested in Wagner.

I have found that my interest in phonograph records has somewhat cooled — perhaps not waned because I am still buying just as many records as before, but I do not find myself rushing to get them as I did a few years ago. And I think that the reason can be found in that very attitude of the recording companies about which we used to complain so long ago. I can never forget the real thrill I got over the first Wagner Ring records in this country or when I first discovered the recording of the "Meistersinger" in H.M.V.; or what excitement there was over the first Beethoven symphony. At the concerts which we used to give, our friends would cry out in amazement at the first bars of Don Juan, "You don't really mean to tell me you can get this kind of thing for the Victrola!" When a new and interesting Strauss song was issued, letters would fly all over the country telling about it. And at that time we all complained and woofed at the recording companies. Why won't they make this? Why isn't this in the catalogue? and are we ever going to hear any Brahms? Now the situation is reversed, and we are being stuffed too full of good things. One can't eat ice cream all the time and I am afraid that that is what we are being offered. I see a real danger in our being offered too much to digest—(Not to mention only casually more than we can pay for) when every month at our very door new symphonies (not one, but many), whole Wagner operas, sonatas, quartets, etc., are issued. I do not get the excitement that I once did over ordering from a long way off something very choice once every two or three months,—and yet with it all—I keep buying.

I will be much surprised and disappointed if some company doesn't get Vladimir Horowitz while he is in this country. He's the finest pianist I have ever heard.

VORIES



Franz
Schubert
1828



Centennial
Year
1928

The Priceless Prize

\$20,000, in commemoration of the Schubert Centennial, will be distributed by the Columbia Phonograph Company to composers who best recapture the melodic spirit of

SCHUBERT'S UNFINISHED SYMPHONY

"Back to Melody" is the unofficial title of the contest. Its purpose is to advance and further the love and appreciation for the unmatched works of the Old Masters.

The priceless prize is ever yours in Columbia's Viva-tonal re-

cording of the Unfinished Symphony, Masterworks Set No. 41, the world's greatest short work, recorded the new way — electrically — on Columbia New Process Records, with their smooth, scratchless surface. In six parts, with album — \$4.50.

Columbia Phonograph Company, 1819 Broadway, New York City

Columbia "NEW PROCESS" **Records**
REG. U.S. PAT. OFF.

Made the New Way - Electrically
Viva-tonal Recording - The Records without Scratch

Schubert Centennial — Organized by
Columbia Phonograph Company



Recent editions

Schumann: Quintette in E Flat Major. In Album M-28. Complete on 4 double-faced Victor Records with explanatory folder. (8092-8095.) List price, \$10. OSSIP GABRILOWITSCH (Piano) AND FLONZALEY QUARTET.

Wagner: Die Walküre — Part I. In Album M-26. On 7 double-faced Victor Records with explanatory folder. (9164-9170.) List price, \$10.50.

Wagner: Die Walküre — Part II. In Album M-27. On 7 double-faced Victor Records with explanatory folder. (9171-9177.) List price, \$10.50.

Albums M-26 and M-27 were recorded in Europe. LONDON SYMPHONY ORCHESTRA—STATE OPERA ORCHESTRA, BERLIN — World-famous Wagnerian singers, including FLORENCE AUSTRAL and FRIEDRICH SCHORR.

Tschaikowsky: Symphony No. 5 in E Minor. In Album M-25. Complete on 6 double-faced Victor Records with explanatory folder. (6777-6782.) List price, \$12. FREDERICK STOCK—CHICAGO SYMPHONY ORCHESTRA.

Grieg: Concerto in A Minor. In Album M-24. Complete on 4 double-faced Victor Records with explanatory folder. (9151-9154.) List price, \$6. (Recorded in Europe.) ARTHUR DE GREEF (Piano) —ROYAL ALBERT HALL ORCHESTRA.

Rimsky-Korsakow: Scheherazade —Symphonic Suite. In Album M-23. Complete on 5 double-faced Victor Records with explanatory folder. (6738-6742.) List price, \$10. LEOPOLD STOKOWSKI—PHILADELPHIA ORCHESTRA.

An excellent example of Victor musicianship!

GALLI-CURCI . . . Homer . . . Gigli . . . De Luca . . . Bada . . . Pinza—all on one record. This is a feat of recording which could have been accomplished only by Victor. Under no other circumstances would it have been possible to gather six artists of such distinction at one time and place.

In the task of making the finest collection of recorded music in the world, Victor has never spared expense. As a result, the quality of music achieved by Orthophonic recording has attracted the world's foremost artists, who wish to perpetuate their art upon Orthophonic Victor Records. They know that when these are played upon the Orthophonic Victrola, every subtle shading of their musical personality is reproduced exactly.

In the Victor Musical Masterpieces, many

important works of the great composers have been magnificently recorded. These have been included in handsome albums with interesting explanatory folders. Their number is being constantly augmented from month to month.

The list at the left gives you the latest additions to the Masterpiece series. Check those you wish to hear. Then have your dealer play them over for you. The quality of performance is identical with that you hear at the concert. At the same time, hear the Sextette from "Lucia" and the Quartette from "Rigoletto," both available on the same Victor Red Seal Record (10012). Give yourself this pleasure soon!



Victor Musical Masterpieces



IMPORTED RECORDED MUSIC

at

The Gramophone Shop

The Readers of The Phonograph Monthly Review will be more than pleased with the following list which we take great pleasure in announcing. Please note that all compositions marked with a (*) are not as yet in stock but on order and shipments are expected daily.—Advance orders will be accepted and filled immediately upon arrival.

BRAHMS'

*VIOLIN CONCERTO

Played by Fritz Kreisler and the Berlin State Opera Orchestra under Dr. Leo Blech. Complete on five 12 in. G's. Price including Album, \$14.00.

*VARIATIONS ON A THEME OF HAYDN

The London Symphony Orchestra, conducted by Pablo Casals. In six parts, price including Album, \$6.50. 12 in. G's.

"HORN TRIO" IN E MINOR, OP. 40

Played by York Bowen (Piano), Spencer Dyke (Violin), and Aubrey Brain (Horn). Four 12 in. N.G.S. Records. Price including Album, \$8.50.

PIANO QUARTET IN C MINOR, OP. 60

Played by the Spencer Dyke Quartet. Four 12 in. N.G.S. Records. Including Album \$8.50.

CHARPENTIER

IMPRESSIONS D'ITALY

Play by The Paris Symphony Orchestra. Four Parts, 12 in. O's, Price \$3.20.

DEBUSSY

THE CHILDREN'S CORNER

1. Dr Gradus et Parnassum
2. Jumbo's Lullaby
3. Serenade for the Doll
4. Snow is Dancing
5. The Little Shepherd
6. Golliwog's Cakewalk.

Played by M. Coppola and Symphony orchestra. Three 10 in. G's, \$4.50.

HANDEL

*THE MESSIAH—Complete

On eighteen records, two volumes, twenty-four parts. Organ, Symphony Orchestra and Chorus. The soloists are Herbert Eisdell, Harold Williams, Murial Brunskill, Dora Labbette and Nellie Walker. The entire performance is conducted by Sir Thomas Beecham. Price, \$27.00. 12 in. C's. (Note—The difference in price from the quotation in our "cata-

logue of \$34.20 is made possible by the London Columbia Co.'s relisting of this work under a dark blue label; the American price of which is \$1.50 per record.)

SONATA FOR HARPSICHORD AND VIOLA DA GAMBA

Anne Linde, Harpsichord, and Paul Grummer, Viola da Gamba. Four sides, 12 in. P's. Price, \$4.00.

MOZART

HORN CONCERTO NO. 2 (K417) in four parts

Played by Aubrey Brian and the Royal Symphony Orchestra. EB-12, \$3.00.

REQUIEM MASS

Six Parts—Performed by the Philharmonic Choir with Orchestra under the direction of C. Kennedy Scott. Price, including album, \$13.50. 12 in. G's.

SCHUBERT

*SYMPHONY NO. 7 IN C MAJOR

Record on twelve sides. Played by The London Symphony Orchestra under the direction of Dr. Leo Blech. Price, including album, \$15.50. 12 in. G's.

WARLOCK, PETER

SERENADE FOR STRINGS (written for Delius on his 60th birthday)

Played by the N.G.S. Chamber Orchestra under the direction of John Bartolli.

WAGNER, RICHARD

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Correspondence Column

The Editor does not accept any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires. Contributions of general interest to our readers are welcomed. They should be brief and written on one side of the paper only. Address all letters, to CORRESPONDENCE COLUMN, Editorial Department, THE PHONOGRAPH MONTHLY REVIEW, 47 Hampstead Road, Jamaica Plain, Boston, Mass.

H. M. V. GERHARDT RECORDS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Referring to the editorial note on "Lieders" letter in the March number of the "PHONOGRAPH MONTHLY REVIEW" I would point out that the H. M. V. Gerhardt records are not all electrical records as stated, numbers DA 706 and DA 715 being made by the old acoustical methods. He has also recorded on DB 917 Schubert's "Litanei" and Liebesbotschaft", but this electrical disc has only been issued in the German H. M. V. (Electrola) catalogue.

Uxbridge, Eng.

MOORE ORR

VIEWS AND REVIEWS OF CHALIAPIN'S DON QUIXOTE FINALE

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I have waited with impatience for someone to reply to Mr. Ricardo M. Aleman of Havana, Cuba, whose letter in the correspondence column of last November aroused me to righteous indignation. As no one has done so, I must shoulder the task myself.

Mr. Aleman severely condemns your reviewer for praising the two-part version of the Finale of Don Quichotte, sung by Chaliapine for Victor—a record which in Mr. Aleman's opinion is frankly "rotten." I shall not speak of my own high estimation of this particular record, but I shall quote the opinion of several members of the British critical fraternity.

Herman Klein in *The Gramophone*, February 1928: "The incomparable Russian was in magnificent voice on the day when he made the record of the death scene from Massenet's Don Quichotte. The mind can conjure up nothing more wonderful, more realistic, more supreme . . . On the whole, I think this by far the best record he has ever made and perhaps the finest piece of voice recording that H. M. V. has ever issued to the public."

The Music Trades Review, February: "We have no hesitation in saying that the latest Chaliapine disc is the finest piece of operatic recording yet achieved. This time the remarkable Russian sings the death scene from Massenet's Don Quichotte. . . . He sings with all his unique combination of intensity and vocal beauty, both of which are superbly caught in the reproduction. Truly a great achievement."

H. Wild in *The Sound Wave*, February: "Even to the exceptional genius of a Chaliapine it is rarely given to accomplish such a supreme work of art as this record. It is a record which transcends even his famous masterpiece, The Death of Boris, although conceived on similar lines of tragic realism. Overwhelming in its dramatic intensity, superb in its mastery of histrionic and vocal artistry, it is perhaps fortunate that such a disc should remain unique of its kind."

Mr. Aleman may be correct in his statement that Chaliapine sings two roles (Don Quichotte and Sancho Panza) on this record, but he is holding to the letter of the music while he misses entirely the spirit of it. I do not doubt but that his library of 6000 records has given him an enormous technical knowledge of music, but if it has deadened him to receiving a profound and moving "thrill" from this wonderful record, I sincerely pity him!

I trust that I have not trespassed unduly on your space, but I am anxious to correct an impression which some of your readers may have been given of a true recorded masterpiece. Mr. Aleman's voice is the only one I have heard raised against it, and I cannot resist presenting at least a few words on behalf of its many admirers.

Montreal, Canada

T. M. W.

FROM A MUSIC LOVER IN INDIA

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Enclosed you will find some programmes of the Bombay Symphony Orchestra which may be of interest to you.

As you will observe Bombay was again favored with a visit by the well-known artists, the Premyslavs and also by a German Tenor, Mr. Schulz and an English Cellist, Miss Helen Luard. I did not care very much for the former though he sang the Boheme air "Che gelida manina," Serenade (Schubert), and the Arie de Pylades from "Iphigenie auf Tauris" very nicely.

Another singer was a Parsee, Miss Khorshebanoo A. D. Naoroji. A year ago I heard her singing Sadko (Song of India) which she sang very beautifully and drew great applause from the audience. Yesterday I went again to hear her and though I did not like the songs much, she sang the Lullaby and a Spanish Folksong which the audience appreciated. I enclose herein a newspaper cutting of what one has to say about her singing. It may interest you to know that though having received her training in Paris she is a staunch follower of Mahatma Gandhi and wears clothes made of Indian cloth.

Madama Clara Butt crossed Bombay but did not give a concert, though she did in Calcutta and Rangoon.

I went to hear Mr. Zimbalist who gave a concert on Sunday and must say that I enjoyed his concert much more than that of Mr. Heifetz. Mr. Zimbalist's playing was so much appreciated by the public that he had to give no less than five encores. They were Liebesleid, Liebesfreud, Drigo's Serenade, Rondino (Beethoven), and Persian Song (Glinka-Zimbalist). His playing of Ronde des Lutins (Bazzani) was magnificent. I enclose herein the advertisement containing the programmes.

If what I hear is true that Mr. Kreisler will be coming here next month then Bombay indeed is very lucky this cold season.

I must congratulate you on the success of the "PHONOGRAPH MONTHLY REVIEW." It is indeed a well brought out journal and I look very eagerly to its arrival every month. I wish it every success.

Bombay, India

M. R. BHARUCHA

Note: We regret that it is impossible to reproduce the programs which Mr. Bharucha so kindly sent us. However, they were mentioned in more detail in the "Recorded Symphony Programs" last month.

A TRIBUTE

Never having spared you our complaints in relation to our sad adventures in acquiring imported records, we hasten to acclaim to you, and to those, who like ourselves may be remote from a metropolis, our recent glad experience.

Before your announcement of the opening of "The Gramophone Shop" we had discovered Mr. Tyler, and had profited by his efficacy. Hence, in rather a forlorn hope of procuring, in less than the customary three months wait, the greatly desired Columbia "Messiah," we appealed to him. To our amazement, and our surpassing joy, in exactly seventy-two hours after we had handed the order to the Postman, he delivered the records. Mr. Tyler had them shipped special handling, and special delivery.

Success to "The Gramophone Shop" and to "The Phonograph Review."

ALICE B. TALBOT.

April 17th, 1928.

"NUTS"

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Recently I had the pleasure of discovering your magazine at the home of a friend. This was the March number. The article signed "Vories" was to me the most interesting thing I have read anent the "Collector", in many a day. My friend also told me of the letters in previous issues in reference to a contest about "sacrifices" or something to that effect. If what he told me is true concerning one chump who sold his furniture, of another who walks seventy or eighty blocks to his work and has a cream puff for lunch to buy records, or the fellow who sacrifices clothes and the amenities of life to buy records, then our old friend the "Fool-Killer" should start out in another campaign. It is hard to credit such evidences of instability. I shall look up these back numbers and decide whether I shall enjoy myself or pity

the curious individuals who have contributed to the "contest."

To get back to the article in question, imagine if you can, a visit to the gentleman who does nothing but "collect" Mozart. Is there any more concrete evidence of the "nut" than such a collection. My personal reaction to Mozart is that most of it is pretty dull stuff. Symphonies, chamber works etc. are all cut of the same pattern. At times sounding almost puerile. Another person I would most carefully avoid would be the owner of the "Countless records of the 'C sharp minor prelude.'" Another would be the owner of the fifteen versions of "Caro Nome." What a dull evening would be spent listening to this "nut" explaining the flatting in this section and that, or Madame Spinozitis Carbon in her upper register Ad nauseum. Of course these scholars enjoy being singled out for some special brainstorm. Completeness is the watch word. Books that are never read, records that are never played. One would be ashamed to admit ownership of some of these collector's records but the list must be complete. Strauss, Beethoven or what not regardless of interest. My own method is not a methodical one. I visit my favorite phono shop and for from six to eight dollars, one a month I pick out the things that are of interest to me regardless of whether it is try so and so. I brought the Bach Toccata and Fugue by the Philadelphia Orchestra but nothing could induce me to buy Harold Samuel's piano recording of some prelude, fugue or something of the kind. One is of an epical character, a giant in music, and the other—nothing. I enjoy the moderns and the Wagnerian issues. Very little of the Mozartean prattle in Herr Richard's music of the Gods. As may be noticed, my collection seems to be nondescript but as it is filed away in a system of my own, there is something of interest for anyone. Even jazz, which is so looked down upon by the "nut." Some of these jazz numbers are with whole pages of Mozart and Hayden. The young people like my Strawinski, Ravel, Korsako, and Debussy. One young thing on hearing "Festivals" the other night for the first time in her life, inquired as to whose "Snappy Band" that was. Not inclined to disillusion her, I passed it off and left her in her ignorance and the better enjoyment. Had I said Philadelphia Symphony Orchestra "Classical number," Debussy 1912—or thereabouts, she would not have listened to the B side of the record. Her interest would have evaporated in the very beginning.

The correspondence column is a real outlet for all the "nuts" and if these observations are printed, I shall be a member of the class.
Cleveland, Ohio

C. C.

A WORD TO BRUNSWICK

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I am still wondering if there will ever be a solution of how to get Brunswick records of the better sort. It is impossible to find a store that carries them so they can be selected and if ordered by mail they are harder to get than imported ones.

Why advertise so widely, and reduce the price even, to augment sales and still keep them inaccessible?
Rowley, Mass.

V. M. A.

CRITICS AND "EXPERTS"

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Noticing that the subject of "Critics" has been engaging the attention of the correspondents to your columns, I am moved to add a few words. To me, a danger that should be pointed out is the tendency of most writers on music to attempt to speak with authority on all branches. Everyone knows that thorough knowledge in music is possible only by specializing in one definite form, say orchestral music, at the expense of others, like opera, chamber music, etc. Granted that a writer may speak with assurance on one type of works, that does not ensure his words on another type having the same authority and knowledge behind them.

I note a particularly flagrant instance of this in a current English magazine where a well-known technical expert comments on various recordings of all types. His words on novelty, grand organ, and such like records are undoubtedly well founded and valuable, but when he discusses orchestral works he immediately betrays himself by ranking Dr. Weiss-

mann's disk of *Midsummer Night's Dream* excerpts among the "best the times can show." Every real orchestral authority will tell you—and rightly—that such praise of this disk can be accounted for only by the possession of what is popularly known as a "tin ear."

A certain contributor in the past to THE PHONOGRAPH MONTHLY REVIEW revealed similar weaknesses, all because he ventured outside his own field. Let critics, like shoemakers, stick to their own lasts!
New York City, N. Y.

L. F. C.

RECORD SPEEDS AGAIN

EDITOR, PHONOGRAPH MONTHLY REVIEW:

As a regular purchaser of foreign as well as domestic releases, I should like to add a word to Dr. Britzius' article on record speeds. It is quite correct that English Columbia records are marked to be played at a speed of eighty revolutions per minute, while the American Columbia pressings of the same works are marked to be played at seventy-eight revolutions per minute. One or the other must be wrong; which is it? I fail to believe that the point is one of the most vital importance, but I am sure that most music lovers share my interest in having it cleared up.

Even recent releases like Coleridge-Taylor's "Petite Suite de Concert," and Eric Coates' "Summer Days Suite", which I have just received from abroad through "The Gramophone Shop", are plainly marked "80". I am glad to see that the National Gramophonic Society, which has now changed its recording speed from 80 to 78 has given explicit notice of the fact. The other companies might well profit by their example.

In my last letter, in your March issue, I mentioned a few leading foreign works which are badly needed in American re-pressings. Of these only the *Valkyrie* set has been issued here. How about the Schumann *Concerto*, the H. M. V. *Planets* excerpts and organ works, Coates' version of the *Jupiter Symphony*, etc., etc.? American record buyers are looking forward to them all.
Chicago, Ill.

"COLLECTOR"

PICTURES OF FRANZ SCHUBERT

EDITOR, PHONOGRAPH MONTHLY REVIEW:

As a real Schubert "fan" I am following the preparations for the celebration of his Centennial with great interest, and needless to say I am buying all the Schubert recordings as soon as they come out. One and all they have been unusually fine, but there is a serious criticism to be made in another direction. Invariably the pictures of Schubert published in the advertisements, supplements, articles, etc., of all the companies, both here and abroad, are exceedingly bad. You published the best of them all, in your issue of last August. That was good, but the rest are terrible! I'm really afraid that they prevent some people from liking his music.

The Beethoven Centennial brought out some splendid drawings and photographs of that composer. Why can't we have some new—and good—pictures of Schubert as well?
Milwaukee, Minn.

C. V. H.

S. K.'s PROGRESS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

It has been quite some time since I last wrote you and I am sorry that I haven't answered your kind letter sooner, but I've been pretty busy with my business which certainly is booming these days. I suppose you and my other friends would like to know how my "musical education" is getting along these days. As I said last time, I don't try to rush things too much, but I'm letting good music soak in just the same. The thing I liked best of the last few months' releases was the Victor Herbert album, which is so simple and tuneful that I can easily follow it. As I stated when I first began to write you, my customers aren't much for anything except jazz records, but they certainly liked this and I have had a big sale on it.

Of course I realize that Herbert is only a stepping stone to the big fellows, and he actually does help me to follow them better. I liked the new Saint-Saens *Animals' Carnival* too because it sort of reassured me that music does not have to be too serious. I will be sure to go to a lot of the Stadium concerts this summer and ought to be able to pick up some good points there.

In regard to my business I thought I had better sneak around on the Q. T. and see what the fellows you call so progressive are doing to get all their Red Seal and Celebrity trade. I dropped in at the New York Band and even made a special trip to Philadelphia to look over the Royer Smith store to see how they did it. It certainly gave me a surprise when I learned that Mr. Smith actually has no less than four tickets to the Phila. Symphony concerts and gets his help to go to them so they will know more about music. That seemed pretty far fetched to me at first, but when I heard his sales people talk to their customers I found out they knew as much as the regular professors. No wonder stores do a rushing high class business that way! It gave me something to chew over all right. Every live dealer in the country ought to think it over. It does look like the real idea.

I am trying to read some books on music but I find it pretty hard to get the drift of everything, even although it is all good stuff. I can't keep as it too long because after about a chapter or so I begin to weaken and lose the trail. But I keep plugging at it. But I think more than ever that hearing the music itself is better than any book ever written. Even when I don't get the drift of the music either at first, I don't get so confused and tired. And the next time I hear the piece it begins to sound lots more familiar. The best piece of the really classical masterpieces is the Columbia Rosamunde Overture which seemed kind of deep the first time I heard it, but now I am beginning to like it better than any classical music I ever heard before. There is enough melody there for anyone.

After having gotten such a calling down from Mr. Fisher and the rest about my remarks about the Fire Bird Suite, when I first wrote in to your magazine, I don't dare tackle the new set, although everybody says that it really is fine. I have it in stock at my shop and every set sold has brought the customer back smiling all over and saying that it was the best recording he had ever got.

I am just getting up my courage to hear it, not that I am afraid of it, but I am afraid that I still won't like it which would kind of discount all the progress I have been making in music this last year. But I will try it soon and let you know where I stand this time. I hope Mr. Strawinski gets his revenge on me by making me see just how ignorant I was before not to hear how good the Fire Bird really was. New York City, N. Y. S. K.

THANK YOU!

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Thank you for your kind answer to my inquiry about Roland Hayes' records (March Correspondence Column).

In addition to my praise of your Correspondence Columns (like B. L. I always turn to it first), please accept also my heartiest congratulations upon your new art cover and the increasing support from advertisers manifested in recent issues. May you continue to grow and prosper! Baltimore, Md.

T. M. R.

MR. ANDERSON ON PIANO RECORDS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Partly because of H. M.'s kind mention in the March issue, and partly because, as "Music Lover" puts it, one must agitate, agitate, agitate, and a whole string of agitates, I am again encroaching on your space.

The last few months have been especially kind to the piano record enthusiast—Paderewski's splendid releases, three more concertos, Samuel's record (the first of a series?), and now Godowsky's record with what is perhaps his best choice of pieces to date. Looking back over the Correspondence Column for the past few months, I notice several requests for a re-recording of the Schumann Quintette by Gabrilowitsch and the Flonzaley's, and now the Victor Company is showing its willingness to consider suggestions by bringing it out this month, even if they have not similarly favored those who

would have records somewhat more reasonably priced. I hope Gabrilowitsch was not allowed to leave the recording studio before he had recorded some solos as well. I am glad to see several more requests for Paderewski to record the "Appassionata," "Waldstein," also the Funeral March Sonata which he is playing this season. I wonder sometimes whether the importance of recording such artists as Paderewski in large works is fully realized. An English critic remarked that the essential bigness of Paderewski's playing was becoming more and more evident in his mastery of herculean works. A glance at his two programmes this season will verify this—Beethoven's Opus 110 (which would be a milestone piano recording), Schumann's Symphonic Etudes, Ballade in G minor, Barcarolle, Fantasie, F minor Ballade, C sharp minor Scherzo, and the B flat minor Sonata of Chopin, besides of course smaller pieces.

H. M. may be pleased to know that Horowitz has been engaged by the Victor—remarkably quickly for a pianist. I believe attention has not been called to the fact that since the new process began, only two other pianists of real note (Yolanda Mero and Myra Hess) who had never recorded before for the phonograph, have been engaged by the companies here or abroad, and the extent of the former's recording would seem to be only one record. Hess' engagement promises more after such a splendid beginning. I believe the day is not far distant when recording artists will cease putting new versions of the Liebestraum or the C sharp minor Prelude on the market, but will confine their attentions more and more to works that are specially congenial to them; then we may expect Bauer in Schumann and Brahms (solo) works, Bauer and Gabrilowitsch in the older classics, Hofmann and Ney in the later Beethoven, etc. I hope that Hess is given opportunity to record more Bach (perhaps a whole suite), also Scarlatti, Mozart (whose piano works are all but neglected by recording artists), and perhaps some Brahms' Intermezzi for which she is so famous. I think the Mozart D minor Concerto, suggested in "Recorded Symphony Programs," an excellent choice for her, or Gabrilowitsch, to record. Also the suggestion of at least one Brahms' concerto is opportune as they have been played quite frequently this season. I have suggested Gabrilowitsch in the B flat before as I have heard great things of his conception of it. The D minor has been played several times recently—by Katherine Goodson in Europe (why doesn't some English or German company engage her?), by Bachaus and Friedman in England, and by Bauer in this country. I journeyed to Los Angeles last month to hear Bauer play it twice, and both work and performance were inspiring.

Another topic about which I am much concerned is the preservation in an adequate manner of what is left of the Liszt tradition. The only great pupils of Liszt recorded, so far as I have been able to find, are Grunfeld, D'Albert, Sauer, Friedheim, and Lamond, and of these, only the last has recorded on the new process. According to reports, D'Albert and Sauer are still active in Europe and, manifestly, it is up to the German companies, if any, to re-record them; they seem to be remarkably slow about doing this—in fact, until the recent Kempff series of Beethoven sonatas, about recording any pianists. Friedheim and Siloti reside in this country but, unfortunately, do not play enough to justify many hopes for their being recorded (although I recently ventured to suggest them to Mr. Vories Fisher for Chicago Gramophone Society records.) There remains one other—Rosenthal—still quite in his prime, but whose absence from records, according to Mr. Oman, is largely a matter of his own inclination. This is unfortunate as the companies seem backward about engaging pianists anyway, and the number of requests in the Correspondence Column has been enough to promise a fine reception for records by him. I hope there are others to whom the preservation of the Liszt tradition on phonograph records is a matter of interest and concern, as the remaining exponents are not too plentiful.

As to records by Gieseeking, discussed in the March number, I was informed by a company last April (1927) that records by him would "soon" be released. I am still waiting. In closing, may I echo the query as to the vacation Hofmann and Ney have taken, also Novaes, Lhevinne, and Ganz.

HARRY L. ANDERSON.

San Diego, Calif.

Analytical Notes and Reviews

By OUR STAFF CRITICS

Orchestral

Columbia Masterworks No. 83 (7 D12s, Alb. \$10.50) **Holst: The Planets, and Marching Song**, played by the **London Symphony Orchestra** under the direction of the **Composer**.

The electrical era is gradually re-enacting all the historic achievements of the older age. Today the release of *The Planets* on records is a welcome event, but by no means a startling one; how different were our feelings when the acoustical version came out, one of the first contemporary works to be given recording. In the issue of November 1926 I "re-reviewed" this and some other Holst records at considerable length; further description of the composition itself is hardly necessary, although the warning should be sounded again that it is a *suite* and not a symphony, and that the occult and alchemical significance of the various pieces (they are not strictly movements) should not be made the subject of too much worry. Listen to it as music of "originality of conception, vitality of rhythm, fineness of color, and genuine invention," the terms used by Eaglefield Hull in ranking it among the great orchestral masterpieces.

The old recording was a masterpiece in its day, and the new one is no less an outstanding work of the present time. Despite an occasional tendency to harshness, perhaps because of it, the new records are extraordinarily impressive. There is a great deal of very big noise making, and Holst's delight in indefatigably pounding a rhythm into his listeners' very physical system becomes rather exhausting at times, but there is much more in the suite than noise and rhythm alone,—even the exuberant gusto of Jupiter fails to mark the boundaries of the emotional range. The singular music of Saturn and Neptune, or the restrained mystical beauty of Venus, are more significant and more expressive of Holst's genius.

Now, when are we to have his gay and lusty *St. Pauls' Suite* re-made? Or first recordings of many choral works, particularly the *Psalm*, *Turn Back O Man*, and the carol, *Lullay My Liking*? Coates has recorded three pieces from *The Planets*, as yet released only in England; perhaps the issue here of the composer's version of the entire suite will bring about an early American appearance of the Coates disks.

Victor (D12, \$2.00) Wagner: Lohengrin—Prelude to Act I, played by **Leopold Stokowski** and the **Philadelphia Symphony Orchestra**.

The Prelude to the opera *Lohengrin* has suffered at the expense of the slighter Prelude to Act III in the hands of the American recording companies. Stokowski's earlier version, issued during the last day of the acoustical era, has been the only one available here, although a number of highly praised recordings have appeared regularly abroad, conducted by Mengelberg, Bodanzky, Siegfried Wagner, and others. I find it hard to estimate the worth of this present disk, especially without having heard the other electrical versions. From a recording standpoint it is splendid, as indeed was only to be expected; the long-held pianissimo chords at the end are a trifle wabbly, to be sure, but I doubt very much whether any recording director could do much better with them, as they come far in on the disk where the playing diameter of the record is near minimum and where a rise and fall in pitch is almost inevitable with quiet passages.

The performance is good, particularly at the beginning where the Philadelphia strings ignore with ease the difficulties of intonation and dynamics which entrap so many otherwise competent orchestras. The climax is discreetly approached and sonorously executed. Has our taste for intensity been unduly whetted by ultra-brilliant concert performances that we unconsciously desire a more im-

posing climax? Final judgment and perhaps better be suspended until the Columbia Mengelberg and Oden Bodanzky versions are released in this country. Perhaps the merits of this Stokowski disk will be more readily apparent when some basis for comparison is at hand. At present, however, I cannot feel that this work—free as it is from actual flaws—is as comparably with actual performances as the recent Stokowski master recordings.

H.M.V. DB 1059-62 (4 D12s, Alb., 34 shillings) **Schumann: Piano Concerto in A minor**, played by **Alfred Cortot** and the **London Symphony Orchestra** under **Sir Landon Ronald**. (Imported through **The Gramophone Shop**.)

The acoustical version by Cortot and the Royal Albert Hall Orchestra under Ronald was reviewed on page 231 of the February 1927 issue. The re-made set is considerably flashier as far as bejewelled recording goes, but in the essentials of interpretation it remains characteristically Cortot's own conception of Schumann, a quite different tone poet from the one we are commonly accustomed to.

The recording is extremely realistic and for the most part effective. The balance is less satisfactory: again the piano "hogs the stage," and the orchestra suffers both in sonority and tonal purity. It is also a question whether or not the over-amplification of piano tone does not result in unpleasant hammer and bell effects, especially as Cortot's brittle and dry style has in itself a tendency in that direction.

Yet the work has its own merits; it is a notable piece of concerto recording, and its defects, like those enumerated above, and Cortot's occasional digital slips, will not detract from the enjoyment the average not-too-discriminative record buyer will obtain from it. The Schumann Concerto, however, is played so often and so well in the concert hall, that a recorded version must stand a severer test than ordinary. Cortot, too, is a musician of such irreproachable artistry in smaller ensemble works that we judge him by standards he himself has set, but cannot always re-attain. Greater wisdom on the part of all concerned would direct Cortot's attentions to the ensemble field exclusively and turn this particular concerto over to (say) Gabilowitch or Samaroﬀ. Now that Myra Hess is recording for Columbia, that company has a rare missed opportunity of producing her reading, one of the highest lucidity and loveliness.

Columbia 7153-4-M (2 D12s, \$1.50 each) **Wagner: Rienzi—Overture**, played by **Bruno Walter** and the **Royal Philharmonic Orchestra**.

This version is in four partly filled record sides, in contrast to Stokowski's and Mörike's, which need only three full ones each to contain the entire work. Divided in four parts the overture is badly broken up, a handicap, especially as Walter's performance is merely competent without being in any way outstanding. The actual recording is good, despite the fact that it is by no means recent: the work was issued over a year ago in England.

Returning to Stokowski's Victor records of this overture, after listening to Walter's and the Odeon ones mentioned below, it seemed that the earlier release, rather than the new ones, was most deserving of review. Mörike's version is negligible at the best; Walter's has many points of sturdy merit; but both sound like the most elementary amateurism in comparison with the Philadelphian's. Surely no orchestra, no conductor, ever possessed a similar genius for "floating" a single melodic line that seems endowed with a vastness and momentum of its own! The reading has its moments of bombast, but no more than the music relentlessly demands. It is almost a pity that such incomparable orchestral performance and recording should be wasted upon a work which is—artistically considered—juvenile and inferior. Walter's version is quite good enough for Rienzi. Stokowski, however, comes closer to sublimating it, to the consequent belittlement by contrast of even the most ambitious efforts of lesser men and orchestras.

Odeon 5142-3 (2 D12s, \$1.50 each) **Wagner: Rienzi—Overture**, played by **Dr. Morike** and the **Berlin State Opera House Orchestra**; and **Lohengrin—Mein Herr und Gott** (Act 1, Scene 3), sung by **Ivar Andresen** and **E. Habich**, accompanied by the **Berlin State Opera House Orchestra** and **Chorus** under **Dr. Weissmann**.

Dr. Mörike's acoustical version of this overture was one of the notable works of the old Odeon Library and one's anticipations of a re-recording were eager. On hearing the disks, however, the keenest disappointment is inevitable. The interpretation itself is perhaps praiseworthy in conception, but it is difficult to judge, as the recording is so markedly inferior as to cast an impenetrable haze over the entire performance. A lamentable fiasco.

Fortunately, part 4, with the famous Prayer from the first act of **Lohengrin** saves the day, and alone makes the records worth attention. Here the recording is of another order entirely; it is difficult to convince oneself that the two works are the products of the same studio. There is a good deal of echo, but what a magnificent sense of concert hall spaciousness! The singing, by **Andresen** as **King Henry** and **Habich** as the **Herald**, is not unworthy of comparison with that of **Wolff** and **Kipnis** in the **Columbia Bayreuth** records. Here too there is splendid volume achieved with no distortion of tone. The chorus and orchestra provide a background of equal merit. Altogether a work not to be missed.

The disks on which these excerpts were issued in England contained on the other side the **Gott grüss euch**, from scene one, act one, of **Lohengrin**, sung by the same artists. Surely Odeon will not hesitate in making it too speedily available here.

Victor 21251 (D10, 75c) von Suppe Light Cavalry Overture, played by the **Victor Symphony Orchestra** under **Rosario Bourdon**.

Once more the tireless war horses gallop forth! Bourdon spurs them on lustily and yet here their charge is just a shade less spectacular than in Odeon's release by the **Grand Symphony Orchestra**. However, the saving in cost with this small disk deserves consideration.

Columbia 7150-M (D12, \$1.50) Strauss: Rosenkavalier Waltzes played by **Eduard Moerike** and the **Berlin State Opera House Orchestra**.

This is another pressing of the same work issued some months ago under the Odeon label and reviewed in last November's magazine. At that time the composer's version for Brunswick was also reviewed and the confession made of my inability to make a definite award of superiority. Mörike's record will perhaps be the more popular, largely by virtue of its greater sonority and warmer tone-coloring. On the other hand the composer lends the authority of his own reading to the Brunswick disk,—a more detailed performance and one which does not find it necessary to emulate Mörike's countenancing of a slight "cut" in the regular concert arrangement.

Columbia 67406-7D (2 D12s, \$1.50 each) Debussy: Petite Suite (En bateau, Cortège, Menuet, and Ballet), played by **Sir Dan Godfrey** and the **London Symphony Orchestra**.

The work has been out for a long time in England and dates from the early electrical days and judged as such it is a fairly creditable piece of recording. A little colorless, however, like the music itself which sounds more and more ephemeral on every hearing. Neither it nor this performance is likely to impress any one greatly. Both lack personality, vigor, and substance. It is interesting to compare Godfrey's version of the Menuet with the violin transcription played this month by **Szigeti**, also in a **Columbia** release. Honors go easily to the violinist.

Victor 6802 (D12, \$2.00) Kreisler: Liebesleid; Moskowsky: Serenade; and Auber: Aubade, played by **Alfred Herz** and the **San Francisco Symphony Orchestra**.

A rather surprising miscellany of musical bric-a-brac for Dr. Herz to set his hand to, yet the earlier issue of Kreisler's **Caprice Viennoise** gave warning that the **San Franciscoans** needs must carry their share of the "educational" burden, and assist in weaning The Public from "jazzical" to "classical" music. Like the **Caprice**, however, the **Liebesleid** lends itself very reluctantly to orchestral dress; both it and the **Serenade** suffer from over inflation, proving again—if it were necessary—that salon orchestras like those of **Dajos Bela**, and **Edith Lorand** are best suited to the playing of these transcriptions. In their hands the

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pieces can be of some educational value; in Dr. Herz's, the value is considerably more difficult to find. The *Aubade* fares best of the lot and shows the orchestra to some advantage. Otherwise the disk will be of little interest to most collectors of orchestral works.

Columbia 50060-D (D12, \$1.25) Herbert: Pan Americana, and March of the Toys, played by the **Columbia Symphony Orchestra** under the direction of **Robert Hood Bowers**.

This latest release in the Columbia Symphony series confirms the unpleasant suspicion aroused by last month's Boheme Selection that this orchestra's standard is being lowered by a tendency to slipshod playing. Again the wood winds are frequently sour and the strings shrill, and the blame can hardly be laid to the recording entirely, although that is pushed to extreme brilliance. The performances, particularly of Pan Americana, are also decidedly loose-fibred. The verve and zest of Mendoza's excellent acoustical version of Pan Americana are still fresh enough in one's memory to make Bowers' performance seem quite funereal in companion.

Special

Chicago Gramophone Society Set No. 2 (2 D12s, \$5.00) Carpenter: Watercolors; Wolf: Auch kleine Dinge and Nimmersatte Liebe; and Strauss: Blindenklage, sung by **Minna Hager** (accompanied by the **Composer** in the first record—**Watercolors**)

Mr. Vories Fisher and his associates have struck an adroit balance between originality and orthodoxy in their second recording no less than in their first, the memorable Franck Prelude Choral and Fugue. This time the choice of composers was divided between those of permanent fame and one of our most meritorious native "favorite sons," much as the National Gramophonic Society's releases represent both worthwhile British composers and the Masters. Unlike the older recording society, however, the Chicagoans turn now to lieder instead of to instrumental works in the selection of compositions. Yet they still remain within the domain of chamber music: there is no suggestion of the concert hall or of sensational performances here. Rather there is an all pervading intimacy, a refreshing lack of constraint and formality. Miss Hager puts herself immediately *en rapport* with her hearers; one thinks of her as a talented friend who has dropped in to sing for oneself alone, rather than as a concert artist appearing before an audience. This release comes at an appropriate time when recent correspondents to the magazine have drawn special attention to the less obvious elements of music, and all those who seek with "Jean-Louis" and Mr. K. Robdon "exquisite miniatures," "an elusive intimacy suddenly felt by the attuned listener," and "an existence in relation to our dream," will find these all too rare qualities exhibited here with all their delicate fragrance unspoiled.

Watercolors is a set of four Chinese settings by John Alden Carpenter, whose *Adventures in a Perambulator*, *Piano Concertino*, *Krazy Kat*, and *Skyscrapers* have won him a secure place in the front ranks of native composers. These miniature songs are akin to the *Perambulator Suite* in idiom. They are not large as far as either size or substance goes, but they are rich in delicate grace that is effortlessly distinctive. They are not immediately impressive, and for their better appreciation I strongly advise all subscribers to these records to procure—or at least glance over—the published score. (It is unfortunate that the words of both these and the other songs could not have been issued in a leaflet accompanying the set.) Despite the limitations of the form, these tiny pieces strike their various moods with perfect surety. **On a Screen** is static with sharply defined outlines; **Odalisque** projects an analagous, but dynamic scene (the musical construction is exceptionally interesting); **Highwaymen** achieves an ingenious transition from the vagueness of its beginning to the humor of its philosophic close; and **To a Young Gentleman** (built on a larger scale than the others) strikes a happy note—although its material is perhaps of a more commonplace nature than that of the others, it catches all the delightful grace of the poem. The composer's accompaniments are played with gusto and insight—a rare feat for a composer!—and the recording is of the highest excellence throughout.

Both the Wolf songs are deserving of no less praise;

the first, in particular, is a musical and recorded jewel of the very first water. In the more ambitious Strauss song, Miss Hager sings equally well, but her conception of the piece seems to be of reduced proportions and a trifle lacking in intensity. But all possess the strange and lovely quality of becoming more and more dear with every hearing. Owners of these records will feel an increasing debt of gratitude to their makers every time they are played. They are not for those who look for effects, grandeur, or sensationalism in music; but for the lovers of the miniature, of purity, proportion, and taste, they will prove a unique treasure, one to be wholeheartedly cherished.

Chamber Music

Victor Masterpiece Series M-28 (4 D12s, Alb., \$10.00) Schumann: Quintet in E flat major, Op. 44, for piano and string quartet, played by **Ossip Gabrilowitsch** and the **Flonzaley Quartet**.

The original issue of this work, on four record sides only, marked the beginning of America's contributions to serious music for the phonograph. Every veteran record collector taining those two disks and the three comprising Schubert's will always cherish with peculiar affection the album con—"Unfinished" Symphony by Stokowski and the Philadelphia Symphony. Now the same artists are enabled to re-play the Quintet, this time unhandicapped by the restrictions of condensation and the weaknesses of the acoustical method of recording.

Supposedly the new version should be completely satisfying, completely supplanting the old one. But somehow it falls short of one's logical expectations. A first hearing is intensely disappointing, not on account of obvious and obtrusive defects, but by reason of a multitude of tiny insufficiencies,—technical, interpretative, and mechanical. Familiarity softens this first sense of inadequacy and blunts the edges of one's disappointment, but a certain inquietude remains: the work does not fully live up to its possibilities; it does not exploit its rich opportunities for distinction in the way the old version exploited its opportunities, so scanty and inadequate in comparison with those of today.

This Quintet suffers also in comparison with that of Brahms, in F minor, recorded with such genius of execution and insight by Bauer and the Flonzaleys. Gabrilowitsch can hardly be blamed for the difference; his flair for Schumann is unanimously granted, and is given convincing confirmation by the poetic grace and nobility with which he plays his part here, particularly in his solo passages. Yet he fails to share Bauer's aptitude of vitalizing the entire ensemble, and the Flonzaleys, not as young or as alert as in their earlier days, tend towards rhythmical and dynamic flabbiness unless invigorated by a richer blood. In short, the performance, despite Gabrilowitsch's own exquisite playing, is thin-blooded. And thin-blooded romanticism is synonymous with impotence.

The recording itself accentuates the fraiity of the Flonzaley's fine-spun tone. The piano tone is reproduced with color but without great depth. There are a few minor technical slips in the performance.

Of course the other side of the shield is brighter. There is much to enjoy and admire in these records. Unfortunately, however, they must be judged by the standards which modern ensemble recording and the Flonzaleys themselves have elevated to such a lofty height. The last movement is the most successful phonographically as it is musically. Here there is a quickening of ardor in both composers and interpreters. Where the crackling fleetness of the scherzo remained dry and chill, the finale now strikes fire. The performers assume for the first time in the work their full artistic stature, which we have come to know and esteem so highly from their other and more spontaneous works.

There is little need to comment on the music itself at this late date, except perhaps to point out its constantly accelerating retrogression as a factor of inspiration for young musicians. It has played a most significant part in the past in the aesthetic lives of composers and music lovers. It was one of the finest and widest gateways into the kingdom of music. But today fewer and fewer enter there. It is of an age now farther removed from the modern one than the historically earlier one of Bach and the "ancients," and to

the modern ear, this quintet, admittedly one of the finest flowerings of romanticism, no longer possesses the "terse-ness, finish, and polish which form a beautiful, becoming and noble image-veiling vesture . . . and conceal such a strong and bold though never extravagant flight of fancy, such a happy polarization of all the forces and factors requisite to a true work of art as has never been known in a similar composition of modern times." That is what the work meant to Von Wasielewski and many, many others, but the tide of aesthetic ideals has changed and Schumann and his Quintet recede with the ebb of their age, less rapidly than Mendelssohn and lesser satellites, but perceptibly and inexorably.

But to those of another turn of mind and heart the work retains all its ecstasy and ennobling power. To them these records, despite their slight shortcomings, will be an inexhaustible treasure of inspiration and delight.

Columbia Masterworks Set 84 (5 D12s, Alb. \$7.50) **Schubert: Quintet in A major (Forellen Quintet)**, played by **John Pennington** (violin), **H. Waldo Warner** (viola), **C. Warwick Evans** ('cello), **Robert Cherwin** (double bass), and **Ethel Hobday** (piano).

It is a pleasant coincidence that the Columbia Company should also issue a famous quintet by a romantic composer in the same month that the Victor Company releases the Schumann work. Schubert's likewise was first issued on acoustical disks (Masterworks Set 18). The new version is played by a group principally from the London String Quartet; three of the artists played also in the old set; Messrs. Pennington and Cherwin take the places formerly filled by James Levey and Claude Hobday. Instead of the Final of Spohr's Duet in D major played by Catterall and Bridge on part ten of the acoustical set, Tchaikowsky's popular Andante Cantabile played by the London String Quartet occupies the odd side here.

The Schubert quintet is slighter in musical substance and texture than the Schumann work, yet by virtue of a greater classical purity and a characteristic Schubertian naïveté it withstands more easily the impact of changing aesthetic standards. The piece was written in the composer's twenty-second year for a group of amateurs. Schubert complacently dispensed with the bother of first making a full score and the original manuscript consists of the separate parts written out alone; a technical feat worthy of comparison with the most amazing ones of Mozart and Mendelssohn. The mood of the work is fittingly expressed by the "sentiment" inscribed by Schubert in a girl's album on the occasion of his farewell to the friends for whom this and other works were composed: "Enjoy the present so wisely that the past may be pleasant to recollect, and the future not alarmin gto contemplate."

The work is not entirely of even inspiration. At its best it is charming, but occasionally the strand of intellectuality is scarcely discernible in its freshly colored web. The many passages of beauty evidently pleased the composer no less than his listeners, for he repeats them aimiably and frequently, spreading them over into portions of the work less appealing in substance. The fourth movement gives the work its name, as the theme is that of the song, "Die Forellen" (The Trout).

As a recorded performance this set possesses the merits of spontaneity, grace, and gaiety, without great distinction of either a technical or interpretative order. The piano part deserves special praise both for its execution by Miss Hobday and for the way in which it is recorded. The strings do not fare so well and reproduce rather thinly for the most part. There is lots of snap and go to the playing, but the sonority achieved in such examples of the best modern ensemble recording as the N.G.S. Ravel Quartet is missing entirely. The set should please, but it hardly impresses.

H. M. V. DB-1072-5 (4 D12s, Alb., 34 shillings) **Mendelssohn: Trio in D minor, Op. 49**, played by **Cortot** (piano), **Thibaud** (violin), and **Casals** ('cello): Imported through the **Gramophone Shop**.

The Cortot-Thibaud-Casals group is rather disheartening to hear too frequently; perfection itself becomes almost wearisome! There is no need to enumerate again the virtues of this ensemble, it is sufficient to say that all its talents and perfections are exhibited as sharply as in the previous Schubert and Haydn trios. The music is less interesting

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in itself, but these musicians supply in their performances all that Mendelssohn omitted from the composition. The work makes an attractive choice as introductory chamber music for the neophyte. One could hardly begin more innocuously. Mendelssohn's musical pills are thickly sugar-coated, but they are easy to take, and pleasant withal.

The first and third movements are the most interesting, but even when one's interest in the composition wanes, the playing, the magical phrasing, the pellucid tonal beauties, the miraculous recording, are more than enough to command one's admiration and appreciation. I trust that these artists' next release will be more worthy of the genius which they lavish so lovingly and yet so discreetly upon everything to which they set their hands.

Columbia 67408 (D12, \$1.50) Schubert: Quartet in C minor (Satz Quartet), played by the London String Quartet.

A re-recording of the old version of Columbia 67014-D and a very delightful and effective bit of quartet playing and recording, barring a slight tendency to sharpness at the beginning which quickly disappears. A disk which makes a convenient introduction to full length quartet recordings.

R. D. D.

EDITOR'S NOTE

Mrs. Alice B. Talbot of Machias, Maine, founder of a Phonograph Appreciation Class in that community, has long been attracting the attention of those interested in recorded music and the Phonograph Society Movement by her wonderful work in bringing the world's greatest music to her community where it is not available except through the medium of the phonograph. Programs of her concerts have frequently appeared in these pages and we hope to have the privilege of reproducing many more in the future. At our request, Mrs. Talbot has kindly favored us with the following review of The Messiah records which she has played with great success at concerts of her Appreciation Class.

The MESSIAH

Columbia—B. B. C. Choir, Orchestra and Organ

Dora Labette—Soprano

Muriel Brunskill—Contralto

Hubert Eisdell—Tenor

Harold Williams—Baritone

Conducted by **Sir Thomas Beecham**

The music here recorded has provided us a genuine adventure. Fancy the delight at being privileged to harken to such a master work as this, while sitting "comfortable like" at one's own fireside, located in the extreme South-eastern section of the State of Maine.

The Columbia Company is presenting the public with the eighteen double-sided discs that go to name up "The Messiah" may congratulate itself on the greatest triumph that any recording company has thus far achieved. It should, beyond any thing that has heretofore been done, make Phonograph art respected.

The orchestra is splendidly adequate; the chorus is magnificent. There is admirable balance between chorus and orchestra. There is no blurring of the florid passages, they come off clear and true; the words can be heard in the most intricate passages, a marvelous feat considering the speed to which it is driven.

The Chorus rises to a high point of excellence in the "Hallelujah," "Worthy is the Lamb," and "For Unto Us a Child is Born" there is a splendid burst at the words "Wonderful, Counsellor," most dramatically expressive. "Behold the Lamb of God," "Behold and see if there be any sorrow," "Come unto Him," and "He was Despised" are tenderly beautiful.

Sir Thomas is exhilarating, he realizes our expectations and desires; is rampant as required, and subdued to a lovely reverence upon occasion. He gives the Overture with a fine majestic sweep. In all the discs the orchestral accompaniment is of the finest quality.

Mr. Eisdell's dignified and truly musical declamation of the text of the recitative and his expressive rendering of the aries, "Comfort Ye," and "Behold and See" is exactly to our liking.

Upon first hearing Miss Labette we granted her a lovely voice, but wished for greater warmth, but with "Come Unto Him" and "How beautiful are the feet", we chide ourselves for they could not be better, especially the latter. But to Mr. Williams and Miss Brunskill must go the laurels. Mr. Williams' runs in "Thus Saith the Lord" and "For Behold Darkness" seemed to me too explosive, but all else is exceptional. One can hardly imagine "Why do the Nations," and "The Trumpet Shall Sound" better done. Both are taken at breakneck speed. They would be worthwhile if only for the accompaniment, the latter, with trumpet obligato particularly thrilling, a first class performance.

All of Miss Brunskill's numbers are so exceptionally fine nothing stands out for special mention. She has a beautiful, sympathetic voice which she uses with feeling and fine expression.

It is a difficult to give a detailed impression of this most remarkable Master Work. The recording is perfection, the rendering thrilling.

A. B. T.

Choral

Victor (Russian list) 68970 (D12, \$1.25) Gretchaninoff: Credo, and Rachmaninoff: Prelude in C sharp minor, sung by the Russian Symphonic Choir.

A sufficiently startling coupling: Gretchaninoff's liturgical Credo and his compatriot's apotheosis of the prelude! The latter work is sung in a vocal arrangement by Kabalchich, the talented director of the Russian Symphonic Choir. It is first of all a tour de force, a bravura feat of singing of a remarkable order. Note particular the vivid accentual impact that voices can be made to give. The middle section of the piece does not lend itself to vocalization but the rest is worth the attention of both studious and frivolous music lovers. Kabalchich exploits a few significant possibilities of the use of various vowels to secure effects of color, accent, and dynamics. Modern composers will find it worth their while to hear and ponder the effects obtained here, and then put them to finer artistic use in original compositions for choral wordless vocalization. The Credo is equally remarkable, but for musical rather than merely technical merits. It is a moving performance with first honors going to the solo contralto, whose truly magnificent voice is given full exploitation. A record of unusual merits and appeal; not to be passed by!

Victor (German list) 68968 (D12, \$1.25) Wohlauf Kamerden auf's Pferd, auf's Perd, and Deutschland Lied, sung by Berliner Lehrergesangsverein.

Sturdy German songs done in sturdy Teutonic fashion. Not of special interest, although both singing and recording is good.

Vocal

Victor 6822 (D12, \$2.00) Song of the Volga Boatmen, and Beethoven: In questa tomba oscura, sung by Feodor Chaliapin.

Re-recordings of two of Chaliapin's most noted releases. The new process adds much to the color and tonal depth of both voice and accompaniment, but Chaliapin himself lacks just a shade of the overwhelming powers that made the earlier issues of such unique significance. The present disk is excellent in many ways, but it does not represent Chaliapin at the height of his genius.

Victor 1321 (D10, 75c) Dear Old Pal of Mine, and Roses of Picardy, sung by John McCormick.

John McCormack also re-records two of his greatest successes. The new versions enjoy all the merits of the electrical process at its best.



THE BRUNSWICK VATICAN CHOIRS RECORDS

Brunswick Symphony Set No. 10 (6 D12s, \$1.00 each, Alb. and explanatory booklet \$1.00 extra) Da Venosa: Io Tacero; Donati: Chi La Gagliarda; Palestrina: Laudate Dominum, Exaltabo Te, Allelujah Tulerunt, Improperium, and Credo (from Missa Papae Marcelli); de Vitoria: Ave Maria; Marentius: Innocentes; Casimiri: Il Mare; sung by the Roman Polyphonic Society, recorded in America as "Vatican Choirs," under the direction of Monsignore Raffaele C. Casimiri.

(The accompanying photograph of the Vatican Choirs was kindly furnished by the Brunswick Company.)

The above set of choral records obviously deserved the attention of an expert in Roman Catholic church music to be done full justice in a review. Fortunately we were able to find such an expert in the person of Mr. F. E. Fassnacht, Organist and Choir Master at the Mission Church in Boston, a recognized authority in this field. We sent Mr. Fassnacht a set of the records and received from him the following report, reproduced below.

MY DEAR MR. JOHNSON:

The set of six Brunswick as made by the Roman Polyplonic Society (Vatican Choir) is quite a remarkable performance; the recording is all one could wish for while the ensemble is wholly realistic.

Palestrina's Credo from his "Missa Papae Marcelli" is the writer's first choice, two parts complete on our record. Here is everything combined in one composition that one looks for in a choir. Superb attacks, perfect balances, truly wonderful shadings. Their director Monsignore Raffaele C. Casimiri deserves due credit for this remarkable feat.

Donati's "Chi La Gagliarda" comes next in the writer's preference. A strumming effect is here obtained which is quite an achievement. Perfect ensemble is restrained through brilliant fortissimos to the softest pianos. On the reverse side is found "Io Tacero" of DaVenosa, a number affording an opportunity for each section of this notable organization to prove its worth. The boy altos gain added laurels for their precise attacks while the Basses and Tenors with their varied entrances give one that sense of steadiness and sureness that only a well drilled organization has. Again Monsignore Casimiri wins our plaudits. Hearing one of these records gives the desire to hear them all and no doubt, the Choir and the Brunswick Company considering this, have recorded ten different compositions in all, a truly notable achievement, each and every one of them. The true lover of Polyplonic music will greet them with open arms. They are good examples for choir masters to play before their own choirs. While here and there we might not agree with the reading of Monsignore Casimiri, on the whole we must concede their position as being in the front rank of recorded choir music. Some might also object to the "head tone" used exclusively by the boys, even in the lower register but this again is a matter of opinion.

With kind personal regards and many thanks for the opportunity to study these records.

Sincerely,

F. E. FASSNACHT
Organ and Choir Master

Victor 1319 (D10, \$1.50) Dvorak: Songs My Mother Taught Me, and Watson-Rubinstein: Since First I Met Thee, sung by Rosa Ponselle.

Two fine examples of song recording. Ponselle sings with rare charm and graciousness, and both the Dvorak work (long deservedly admired) and the vocal arrangement of Rubenstein's Romance in E flat fall pleasantly on one's ears and mind.

Victor 1317 (D10, \$1.50) Pergolesi: Nina, and Tosti: 'A Vucchella, sung by Tito Schipa.

An equally pleasant record; significant particularly by virtue of the noble pathos of the Pergolesi work, done full justice by the ever-admirable Schipa.

Columbia 144-M (D10, 75c) Lassie O'Mine, and Achal by the Sea, sung by Fraser Gange.

After having heard Gange last in concert singing the baritone role in Stravinski's Oedipus Rex, it is something of a shock to hear him on this record in two very un-Stravinskian Scotch and Irish popular tunes. But the voice is there; one wishes only that it had larger scope for its powers.

Instrumental

PIANO

Brunswick 50133 (D12, \$1.00) Schubert: Morning Greeting, and Good night, played by Leopold Godowsky.

Godowsky's records come all too seldom; why can't we have more of them? At first glance this disk—an extreme example of insufficient labelling—does not seem particularly significant except as an addition to recorded Schubert literature, but a few playings of the work give it a peculiar endearment. A more unsensational work, either in composition or performance would be hard to imagine, yet it is profoundly moving. The Brunswick recording of the piano tone and Godowsky's musicianship are both too familiar to require further statement. How surprising is the exposition of the pianist's talents in such simple and direct fashion as in these transcriptions, rather than in the virtuoso works commonly associated with his playing. Both pieces are Schubertian to the core, rich in sentiment, at times almost to the point of Tchaikowskian murkiness of sentimentality. Yet how pleasurable they fall upon the ear and with what fertility upon the imagination. I have played the Gute Nacht over and over again in a futile attempt to discover the secret of its emotional appeal. Perhaps it is because sentimentality is so closely approached and yet so surely avoided. A lovely example of Romantic Art, I commend it to those who believe with "Joan-Louis" in a recorded music of intimacy and unassuming beauty rather than that of brilliance and overwhelming dynamic power.

Columbia 7151-M (D12, \$1.50) Debussy: Poissons d'Or, La Fille aux Cheveux de Lin, and Menestrels, played by Myra Hess.

The first two records of Myra Hess furnish a striking commentary on the catholicity of her taste and talents. A ten-inch disk of last month was devoted to Bach; this month's larger record finds space for three pieces of Debussy, ranging from his portrait of a demure but nevertheless preferred blonde, through the witty Minstrels, to that very characteristic example of Impressionistic art, Gold Fish. Miss Hess chooses her program wisely and executes it with that Olympian competence and insight which inevitably are associated with her playing. The recording of the piano tone is veritable perfection; it contains no features to startle or amaze by sheer brilliance, but its clarity, purity, and sensitivity are amazing on the far sounder basis of merit which requires rehearing and study for a proper appreciation of its true extent.

Other pianists have given the Gold Fish a more liquid medium in which to disport themselves, but none has ever caught so sharply every flash and gleam of their kaleidoscopic sides, or revealed so clearly the sound knowledge of the piano upon which Debussy's Impressionism is based. The grave and simple beauty of the flaxen-haired girl, the brittle humors and mock emotion of Minstrels, everything that one listens for in performances of these pieces—and so seldom hears—is on this record. No pianist should miss the opportunity it affords of studying a wholly admirable

example of his art. And to add that it affords equal opportunity for enjoyment for those who listen for more than even the finest pianism is surely sufficient word to wise record buyers not to let this disk pass by unheard.

Columbia 7150-M (D12, \$1.50) Grieg: To Spring, and Wedding Day at Trollhaugen; and Grainger: One More Day My John, played by Percy Grainger.

It is grave tautology for me to praise again the glories of the Columbia piano recording, but never were they more apparent or more praiseworthy than here. The two Grieg favorites are not pieces to command surprised attention, but Grainger's performances are far and away the best that one is liable to hear, on records or off. One More Day My John is an old sea shanty, arranged—with a few extra "twiddles"—by Grainger himself. It is not particularly striking; there are literally hundreds of shanties better deserving piano arrangements. However, it is welcome anyway, and it fills out a piano disk which overcomes the handicaps of the pieces played by sheer distinction of performance and recording.

VIOLIN

Victor 1320 (D10, \$1.50) The Rosary, and Mighty Lak' a Rose, played by Fritz Kreisler.

Comment is obviously superfluous.

Columbia 7152-M (D12, \$1.50) Debussy-Dushkin: Menuet, and Exaudet-Nachez: Minuet and Dance of the Auvergne, played by Josef Szigeti.

Both of these arrangements are the work of distinguished violinists: Dushkin is well known in American concert halls, and Nachez is a noted Hungarian musician who settled in London. Szigeti plays with all his usual grace and artistry, although it must be conceded that he is occasionally a little careless in the Minuet and Dance of the Auvergne. But the trifling slips do not mar the gracious charm of the piece in the least. While this is perhaps not as admirable a disk as some of Szigeti's other releases, it is exceedingly pleasurable. I am hard put to find a specific basis for the delight it gives me, but its inexplicability is perhaps a part of the secret of its appeal, and while it hardly deserves unreserved recommendation, I am sure there will be many who will derive as much quiet enjoyment from the record as I have done. The piano accompaniments deserve a special work of praise.

ORGAN

Victor (International list) 35885 (D12, \$1.25) The Herd Girl's Sunday, and Three Norwegian Melodies (Mens Nordhavet bruser, Sola gaar bak aasa ner, and Sonner af Norge).

Victor (Scandinavian list,) 80552 (D10, 75c) Den Store, Hvide Flok, and Chorale and Variations "Kirken den er et gammelt hus."

Both played by Lawrence J. Munson.

Munson is a prominent Norwegian organist of New York and his playing is highly esteemed by all Scandinavians, to whom all these pieces are familiar and very dear. Ole Bull's The Herd Girl's Sunday is a great favorite in the old country; Munson plays it with disarming unpretentiousness. The recording is quite adequate.

Victor 2123 (D10, 75c) The Storm, play by Arthur Meale on the organ at the Central Hall, Westminster, London.

A favorite of long standing in the English H. M. V. catalogue. The annotator introduces it to Americans with a moving appeal: "Contrary to their expectations, perhaps, sincere-minded music-lovers will not find this a trashy composition, but a work composed in musicianly style, in which a powerful and expressive musical instrument is employed, not abused, for the sake of theatrical realism. We can assure them that it is quite worthy of more serious attention than is usually given 'stunt' compositions, stunt artists, or stunt records. Give it a chance." The chance should willing be granted, but one's verdict would be infinitely more kind if this disk were accompanied by those (say) of Franck's A minor Chorale or Pièce Héroïque. In its own class The Storm possesses some value and interest; but what a pity to restrict the "new colossus" to that class alone!

GUITAR

Victor (Spanish list) 6766 (D12, \$2.00) **Sor: Theme Varie, and Bach: Gavotte**, played by **Andres Segovia**.

Issued previously in the special March 16th list, and reviewed last month on page 272.

Light Orchestral

Brunswick 20061 (D12, \$1.00) **Sept: Song of Safari**, played by the **Brunswick Concert Orchestra**, and sung by **Frank Munn**.

This is an ingenious idea of coupling vocal and instrumental versions of the same piece on a single disk. The song itself is of the quasi-Oriental sort played by movie orchestras to accompany scenes of camels, Arabian market-places, sheiks, and the like. The Brunswick orchestra does decidedly well with it and Frank Munn's side is quite adequate without achieving startling distinction. The recording is excellent.

Brunswick 20062 (D12, \$1.00) **Poor Butterfly, and Can't Yo' Hear Me Callin' Caroline?** played by **Red Nichols** and **His Five Pennies**, with vocal choruses by **Scrappy Lambert**.

Red Nichols is the name of an unassuming young trumpet virtuoso who deserves a prominent place in the history of jazz music. He is unquestionably both the finest jazz trumpet player and the most ingenious originator of jazz rhythms and harmonies. With his little group of soloists he made musical history with a handful of records which seemed about to inaugurate a new jazz art, not unakin to that of the small instrumental combinations of 18th century music. Now for the first time he is given a twelve-inch disk on which to display his art, but as a profound admirer of that art I am reluctantly forced to admit that there is none of it here. The make-up of the "Pennies" is obviously different and the arrangements and performances are by no means remarkable or original, pleasant enough in a mild way as they undoubtedly are. Poor Butterfly is almost entirely devoid of interest; the reverse is chiefly valuable for its smooth tone coloring and the precision of an almost symphonic ensemble. But what is a Red Nichols record without a piano solo by Arthur Schutt? The vocal choruses here are fair enough as smooth choruses of the type go, but their like can be heard everywhere. The disk is apparently an attempt to play "ordinary jazz," and as such it is good enough and no doubt will find a ready market. But I look back with regret to the abandoned series of "modernistic jazz" disks, like the Brunswick coupling of Back Reats and Bugle Call Rag, of Hurricane and Alabama Stomp, or the Harmony coupling of Sensation and Ja Da. Perhaps sometime the Pennies will go back to them again. There is the field in which they are true masters. Here they are merely another dance band, no better and no worse than the most.

Victor 35912 (D12, \$1.25) **The Show Boat—Ol' Man River, and Show Boat Selections**, played by **Paul Whiteman** and his **Concert Orchestra** with **Paul Robeson** and **Mixed Chorus**.

The Show Boat music (and especially Ol' Man River) is gaining enormous momentum as the hit of the year. Not content with an ultra-vigorous dance version, Whiteman elaborates the song into an indescribable pastiche of novelty instrumental passages, broad vocal solos, and a pseudo-climactic choral finale. Robeson's solos tower above the rest and they alone entitle the disk to attention. The rest is ineffective mediocrity, far below the performance on the ten-inch dance version of earlier release. But no matter, you'll have to hear Robeson anyway!

Victor 21304 (D10, 75c) **Parade of the Wooden Soldiers, and Oh, Ya Ya**, played by **Paul Whiteman** and his **Orchestra**.

The familiar old Wooden Soldiers have been dusted off and repainted in brilliant colors. The recording here is striking, and the orchestral arrangement is new and stimulating, although considerably overdone in an effort to achieve novelty at all costs. The swift dance on the other side, introducing echoes of "Ay, Ay, Ay," is another virtuoso stunt of the same type. The first hearing is unquestionably

impressive, and it is not until later that the structural weakness of the arrangements become unpleasantly obvious.

Victor (International list) 21231 (d10, 75c) **The Milkado—Potpourri**, played by **Marek Weber** and his **Orchestra**.

Gilbert and Sullivan favorites by a German salon orchestra! The combination is by no means as incongruous as it might seem, although it is more likely to please admirers of the orchestra than the admirers of G. and S.

Victor (International list) 35886 (D12, \$1.25) **Medley Waltzes: A Night in Budapest and A Night in Vienna**, played by the **Hungarian Rhapsody Orchestra**.

A new novelty concert orchestra makes its debut in the foreign releases, assisted by an organ, spirited direction, and fine recording. The medleys are slight enough musically, but provide pleasant enough entertainment.

Band

Victor 21296 (D10, 75c) **Anchors Aweigh and All Hands marches**, played by the **United States Navy Band** under **Lt. Charles E. Benter**.

A melancholy decline has been evident of late in band records and even the sonorous name of the United States Navy Band proves no assurance of noteworthiness. The playing here is extremely prosaic; even the recording is rather ineffective.

Columbia 1325-D (D10, 75c) **The Minnesota March and On Wisconsin**, played by the **Columbia Band**.

The Minnesota March begins with a very dreary college hymn intoned by a handful of vocalists, but when the band strikes up, one quickly forgets the opening. The reverse is exhilarating all the way through; a brilliant piece of playing and a splendid feat of recording.

Brunswick 3515 (D10, 75c) **Stars and Stripes Forever and National Emblem March**, played by **Walter B. Rogers** and his **Band**.

Given a band of larger size, Rogers might put Creatore and Sousa to shame, so effectively does he handle his present small organization. An excellent disk on all points and a distinct exception to my previous remarks on the merits of current band records.

O. C. O.

Popular Vocal and Instrumental

My prayer for another song disk of Gershwin's **The Man I Love** was answered in short order, but I had not expected that it would be **Sophie Tucker** who would essay to surpass Marion Harris' Victor version. Sophie sings hers for **Okeh**, and needless to say, sings it with all the husky breadth of tone and expression that have made her performances a thing apart. It's characteristic Sophie Tucker, but it's very incongruous Gershwin. My Pet, on the other side, is more fitting fare for Sophie's stylistic treatment and consequently is far more effective. The accompaniment, too, is much better, with honors going as usual to Ted Shapiro at the piano.

The leading **Victor** release in this class is the **Whiteman-Robeson** rhapsody on Ol' Man River, reviewed elsewhere under "Light Orchestral." For the rest, Jimmie Rogers yodels lustily in Away Out on the Mountain and Blue Yodel (21142), the Tietge Sisters strike tears from even the most hardened heart with the sad songs, 'Twas on a Cold and Stormy Night and Only a Flower (21122), **Yates and Lawley** warble My Ohio Home and In the Evening to piano and organ accompaniment (21273), Marvin and Smalle combine old-fashioned naïveté with present day rowdiness in Mary Ann and Old-Fashioned Locket (21299), the **Shannon Quartet** and **Lewis James** provide the opposite sides of 21324, the lively **California Humming Birds** strut their cut-up stuff in She's a Great Great Girl and I Just Roll Along (21309), and **Jesse Crawford** brings up the rear with Bartlett's A Dream and Dvorak's Humoresque revamped for the movie organ (21250).

For **Brunswick**, **Dave Rubinoff** does more of his novelty fiddling on 3834, with Fiddlin' the Fiddle and My Melan-

choly Baby; the latter is conventional enough, but the former deserves a hearing. The **Radio Franks** couple Rain and Mary Ann on 3819, the **Kanawha Singers** are heard in Climbing Up de Golden Stairs and Swing Low Sweet Chariot (205), the **Salerno Brothers** provide baritone and accordion versions of Until Tomorrow and the Desert Song (3806), **Allen McQuhae** sings pleasant but unexceptional versions of Charmaine and the Sweetheart of Sigma Chi (3793), **Nick Lucas** croons Sunshine and I Still Love You to the piano accompaniment of **William F. Wirges** (3850), **Chester Gaylord** whispers and serenades on 3825, **Eddy Thomas** sings The Church Bells are Ringing for Mary and Every Evening I Miss You (3845), and **Vaughn de Leath** is heard again on 3860. In addition there are the customary southern releases, representing **Bascam Lamar Lunsford** ("The Minstrel of the Appalachians"), the **Kessinger Brothers**, **McFarland** and **Gardner**, **Howard Haney**, the **McCravy Brothers**, and **Buell Kazee**.

For novelty, **Columbia** offers 14302-D, Train Imitations and the Fox Chase (which is all of that), played on the mouth harp by **William McCoy**. **Constance Mering** lays movie pianist hands on the Londonderry Air and Blue Bells of Scotland (1318-D), and Mother's Day receives due honors from **Lewis James** and **Elliott Shaw** on 1327-D, and **Art Gillham** on 139-D. For the rest, **Oscar Grogan** and **James Melton** continue their friendly rivalry—the former with When You Come to the End and Need One True Friend, Send for Me (1330-D), and the latter with My Heart is in the Roses and I Can't Do Without You (1329-D); **Lee Morse** offers 1328-D; **Little Jack Little** pleads for One More Night (1324-D); **Vaughn de Leath** Just Rolls Along and Watches for the Boogie Man (1323-D); and **Hughie Barrett** sings What Do You Say?. Passing the Time Away on 1320-D. In addition, there are the inevitable race and Southern releases with **Gid Tanner's Skillet-Lickers**, **Parker and Woolbright** (The Man Who Wrote Home Sweet Home Never Was a Married Man), the **Bush Brothers**, **Rev. Thrasher**, **Blind Willie Johnson**, **Burnett and Rutherford**, and faithful **Bessie Smith** (Pickpocket Blues and I'd Rather Be Dead and Buried in My Grave—14304-D).

Okeh 41004 contains **Noel Taylor's** versions of I Still Love You and Night Club Rose. 8553 and 8557 are both good blues couplings; on the former **Blue Belle** sings Dead Sea Blues and Creepin' Eel Blues, and on the other talented **Lonnie Johnson** sings two pieces of his own composition to his own guitar accompaniment, Life Saver Blues and Blue Ghost Blues. The best disk in this first Okeh batch, is provided by **Milton Crawley**, whose Crawley Clarinet Moan is still fresh in admiring memories. This month he couples She's Nothing But Nice and Let's Pretend to be Sweethearts (8555). The former, in which his inimitable singing again figures, is the better of the two pieces, although it can hardly compare with either the Moan or its worthy coupling, Love Will Drive Me Crazy (8539). The others include 45199, sacred numbers by the **Valdese Quartet**; 45189, **Old Joe Clark** and The Little Log Cabin played by **Fiddlin' John Carson** and his **Virginia Reelers**; and 45197, a competitive version of the ballad of Little Marion Parker, recorded earlier by **Al Craver** for **Columbia**. **Blind Andy**, who sings it here, goes Craver one better however, by coupling it with another ballad from the same source, this one entitled The Fate of Edward Hickman.

Novelty

Columbia 1277-D (D10, 75c) **How to Write a Popular Song**, and the **Dempsey-Tunney Fight**, comedy pianologues by **Clarence Senna**.

With every month the avalanche of comic records precipitated by the Two Black Crows grows greater. Mr. Senna offers more novel fare than most, helped out by his piano illustrations. The description of the "big fight" in only mildly amusing, but the advice on song writing is of considerable interest. The derivation of such ex-hits as "Stumbling" and "Yes We Have No Bannanas" is traced out in detail, although most people are familiar enough with it by this time. The recording of both piano and voice is excellent. The disk should find considerable favor.

Columbia (German list) 55112-F (D10, 75c) **Goethe: Faust-Ostergloecken**, and **Verhaeren: Novemberwind**, recitations by **Alexander Moissi**.

Moissi, generally accepted as Germany's leading actor, has recently appeared in New York with Max Reinhardt's company. The Columbia Company makes a timely release of this disk coupling a passage from Faust with a dramatic ballad of Verhaeren. The recording gives Moissi full scope to display the powers of the voice which has made him famous. In 1912 Moissi made a number of records for the English H. M. V. Company, now available in the special historical catalogue. Among them were Verhaeren's ballad recited here. It would be interesting to compare the two disks. Fourteen years has brought about a remarkable development of recording technique; what changes has it made in Moissi's technical and artistic stature?

Dance Records

The **Coon-Sanders** Orchestra jumps from its usual position somewhere in the rear to lead a very undistinguished field of dance disks this month. Its The Wail and Sluefoot on **Victor 21304** are not startling performances, but they are very interesting ones. The Wail, Sander's own piece, is one of the best tunes outside the regular show and celebrity songs since Porter Grainger's Song of the Cottonfields, and it is played in a semi-Spanish style that is smooth, and fairly ingenious. Sluefoot on the other side contrasts vividly with Dr. Cook's version for Columbia some months ago. This one is less vigorous, but more original. The vocal choruses by Coon and Sanders (in person) are amusing and so is the solo on a delightfully jangly piano.

Bix Biederbecke and his **Gang** for **Okeh** provide the next leader, Sorry and Since My Best Gal Turned Me Down. This orchestra, so I am informed, is the same as that which plays also for Okeh under the name of **New Orleans Lucky Seven**, and is no relation to the New Orleans Owls. I take the information on faith, although the style of playing here is not closely akin to that of the **New Orleans Lucky Seven's** Royal Guard Blues of last month. The beginning of Since My Best Gal is novel, and the changes of pace later in the record are very effective in both conception and execution.

The **Columbia** disk which promised most was by our old friends the **Charleston Chasers**: Mississippi Mud and My Melancholy Baby (1335-D), but while both pieces are good, they are by no means of the original and striking nature of this orchestras earlier works, some of them real masterpieces of hot jazz. The best bid for popularity on the **Columbia** list is the **Cliquot Club Eskimos** in Wings and Humoreskimo (1322-D). The latter title obviously is an easy prize-winner; the number itself is vigorously played and makes felicitous use of Dvorak's Largo (where have we heard that piece before?). **Ben Selvin's** Ramona coupled with In My Bouquet of Memories on 1337-D will appeal to a large public, but it isn't significant in itself.

The **Brunswick** lists bring out the record debut of **Joe Rines** and his **Elks' Hotel** Orchestra (3844) in One More Night and Anything to Make You Happy. The performances are conventional but vigorous; the second piece is the more interesting. The band is well drilled in precision, but might be more effective if it conquered a tendency to stiffness. **Hal Kemp**, usually interesting, plays Who's Blue Now and Didn't I Tell You on 3841. Next comes **Lopez** with Sunshine and There Must be a Silver Lining (3835), contributes pleasant versions of Rain or Shine and Forever fair, but hardly up to his usual standard. **Bernie Cummins** and Ever on 3851. He is another member of the Brunswick group that can always be relied upon to furnish interesting entertainment no matter what he chooses to play.

Among the other **Brunswicks** are: 3838 by the **Colonial Club** (Beautiful and I'll Think of You), 3843, by the **Varsity Four** (March of the Marionettes and Lovely Little Silhouette), 3837 by **Ben Bernie** (Back in Your Own Back Yard and I Just Roll Along), 3828 by **Ray Miller** (Sorry and My Honey's Lovin' Arms), 3824 by the **Regent Club** (Together and When Love Comes Stealing), 3856 by the eternally lively **Six Jumping Jacks** (Oh Look at That Baby, and Get 'Em In a Rumble Seat), 3804 two Rosalie hits by **Harry Archer**, 3826 by **Joe Green's Novelty Marimba Band** (Melody of Love and Moonlight on the Danube), and 3840 by **Arnold**

Johnson's Orchestra (I'm Riding to Glory and After My Laughter Came Tears).

The **Victor** list includes a fair Collegiana and Yale Blues from **Waring Pennsylvanians** (21307) and smooth waltzes on 21297 (Melody of Love and Was It a Dream?) by the same band; a good coupling of Let's Misbehave and An' Furthermore by **Irving Aaronson's Commanders** (21620); an equally good one of Speedy Boy and The Grass Grows Greener played by **Johnny Johnson** (21275); and for the rest, 21298 by **Shilkret's Rhythm-Melodists** in novelty performances of Chloe and When You're With Somebody Else; 21274, Mississippi Mud and From Monday On by **Paul Whiteman**, who also plays Coquette and Dolly Dimples on 21301; and finally, 21184, **Ben Pollack** and his Orchestra in the grand old Memphis Blues and Waitin' for Katie.

Columbia works as yet unlisted are: 50062-D, a twelve-inch waltz coupling by **Eddy Thomas' Collegians**; 1321-D, When and Tell Me You're Sorry by **Ben Selvin**; 1326-D, hits from "Rain or Shine" by the **Radiolites**; 1317-D, Hawaiian stuff again by the **South Sea Islanders**; 1334-D, Golden Gate and Back in Your Own Back Yard by **Jan Garber's** exuberant orchestra; 1333-D, One More Night and Not Too Good—Not Too Bad by dependable, **Paul Specht**; and 1331-D, Auf Wiederseh'n and My Stormy Weather Pal, as played by the **Cavaliers**.

RUFUS.

Foreign Records

German. Of special interest are two records of monologues, Rumpelstilzchen recited by **Adele Proesler** (**Victor** 80566), and **Alexander Moissi's** coupling of Osterglocken from Goethe's "Faust" and von Verhaeren's Novemberwind (**Columbia** 55112-F). For **Brunswick**, **Lia Karina** sings Meyer-Helmud's Zauberland (53026), **Karl Priester** is heard in Leoncavallo's Mattinata on 53020 and with **Theodore Lange** in folk songs on 53014. For **Columbia** the **Manhattan Quartet** sings sacred songs on 5153-F and **Altmeister Engel** sing folk songs on 55111-F. The outstanding **Odeons** are 85177, Das Edelweiss and Du bist zu schön um treu zu sein sung by **Paul von Ehrenfels**; 10482, songs by **Harry Steier** and his male quartet; and 10481, Hoch Heidecksburg and Sozialisten marches, very brilliantly played by the **Odeon Militar Orchestra**. For **Victor** the **Gesangesektion des Kensington Laborlyceums** is represented on two disks, 68958-9; and **Tante Lieschen** sings a miscellany of children's songs on 80567. The record of the **Berliner Lehrergesangsverein** is reviewed elsewhere under "Choral."

Chinese-Cantonese. The **Okeh** Corporation issues a long list of forty-one releases, 29000 to 29040.

Finnish. **Columbia** 3071-3-F are respectively by **Aino Saari**, soprano, **Hannes Saari**, tenor (with **A. Kosola's** Trio), and **Hiski Salomaa**, tenor. **Victor** issues four vocal records by **Elmer Lampaa**, **Tatu Pekkarinen**, **Arthur Kylande**, and **Matti Jurva**; and a lively instrumental dance duet played by **Rosendahl and Turpeinen** (80587).

Greek. **Odeon** 28068 couples **Xelidon vals** and **Xapaigi tango** by the **Greek Mandolinata Orchestra**; **Columbia** 56097-8-F are sacred songs sung by **Milton Kazis** to the accompaniment of organ and bells; **Victor** 68967 and 68969 are sung by **Tetos Demetriades**, and 80565 couples two folk songs by **Amallia Bakas**.

Hebrew-Jewish. **Victor** 80602 is another release by the fine **Arbeiter Ring Choir**, and 80601 couples **Papa and Sie** by the great Jewish comedian, **Ludwig Satz**. Besides the five special Passover records from **Columbia**, the **Atlantic Orchestra** is heard on 8163-4-F, and **William Schwartz** on 8165-F. **Brunswick** issues the outstanding Jewish release with 67039, *Schuf mein Feigle and Eins in Eins*, sung by the invariably excellent **Isa Kremer**. **Abe Katzman's** and **Art Shryer's** orchestras are also represented.

Hungarian. **Columbia** is alone in the field with two Easter releases, E-4140 and 12017-F.

Italian. **Gilda Mignonette** leads for **Brunswick** with vocal tangos on 58054 and Neapolitan popular songs on 58063. Among the other artists represented are **De Vita**, **Madonia**,

Magnante, and the **Romani Orchestra**. For **Okeh** there is a bag-pipe disk by **Zampognari Calabresi Fratelli Bruzese** (9376), Neapolitan songs by **N. Smeragliuolo** (9375), and instrumental selections on 9377 and 9379. Most interesting of the **Columbia** disks are 14358-F, **Ocarino** solos by **Fred Brano**, and 14353-F, Italian Marches by the **Banda Italiana Columbia**. For **Victor** the **Castellucci Ocarina Orchestra** is heard in dances on 80608, **Cibelli and Battisti** in fine duets on 68971, and **Francesco Marina** singing two **Tosti** songs (neither of them the "Good Bye") on 68963.

Lithuanian. **Jozas Babravicius** is heard on **Odeon** 26057-8, and the **Kauno Orkestra** in dances on 26059. **Columbia** 16092-F couples folk songs by **Kastancija Menkeluniute**, soprano, and 16093-F, polkas by the **Liaudies Orkestra**.

Polish. **Brunswick** 60043-4 is a sketch depicting a Polish proposal, engagement, and wedding; 60047 are Easter services; and 60040, folk songs by **Tadeuse Kantor**. **Columbia** 18250-F couples Easter songs for organ and choir; 18245-F and 18250-1-F are vocals; 18246-8-F are instrumentals. The **Okeh** leaders are **Josef Kallini** on 11364 and **Brominski's Company** on 11358-60. **Victor** provides the most significant Polish disk with **Stanislaw Gruszczynski's** coupling of *Testnota* and *Wiosenne wody* on 80569; among the others represented are **Jan Wanat**, **Paul Faut**, and **Niuta Gutowska**.

Russian. **Columbia** issues two folk song disks, the first by the **Volga Chorus** (*Razluka ty razluka* and *Dubinushka* on 20130-F) and the second by **Vladimir Dyloff**, soloist of the same organization (20131-F). For **Brunswick**, **Vera Smirnova** sings folk songs on 59033 and the **Moskowsky Voienny Orkester** has a pot pourri of Russian melodies on 59042. The sole **Odeon** record is a coupling of *Balalaiika* solos by **A. Dobrohotoff** (15078). **Victor's** current **Russian Symphonic Choir** record is reviewed elsewhere under "Choral." The other releases are 80570-2, by **A. Alexandrovitch**, **Georges Doubrovsky**, and **Moskvin and Nevsky**.

Scandinavian. Outstanding are **Munson's Victor** releases reviewed elsewhere. **Victor** issues also two notable choral records by the **O. D. Koren** (80551) and the **Guldbergs Akademiske Kor** (80550), and a second release by **Alfred Edstrom's** Dance Orchestra (*A Starry Night* and *After the Ball*, 80480). **Odeon** 19233-4 are by **Sven-Olof Sandberg** and **Eddy Jahl's Kvintett** respectively. For **Columbia** the **Redvitt Band** plays a two-part *Kulturella National Melodier* on 22068-F, the **Konsert Orkester** has a two-part *Fran Gamla Glada Tider* on 22070-F, and **Fred Carlsten** sings popular songs on 26068-9-F.

Slovenian. The three **Columbias** include folk song duets by **Lausche and Udovich**, and instrumentals by the **Hoyer ensemble** and the **Vojaska Godba "Krug"** band.

Spanish-Mexican. First on the excellent **Victor** list are **Margarita Cueto** on 80275, and **Juan Pulido** on 80446; followed by a remarkable guitar duet by **Iriarte-Pesoa**, a pleasant vocal tango by **Libertad Lamarque** on 79930, and tangos by the **Orquesta Argentina Victor** on 79950. **Okeh** 16254 couples a **Boyd Senter** clarinet solo with the **Banda Mexicana Okeh de Baile**; the latter is heard alone on 16256; and **Pilar Arcos** sings on 16255. The long **Brunswick** list includes a great many excellent dance disks recently released in the regular supplements. There are also vocals by **Florencio Ferrario**, **Ortiz and Fuentes**, **Pilar Arcos**, and **Fortunio Bonanova**; and instrumentals by the **Orquesta Tipica**, **Banda Municipal**, and **Los Castilians**.

West-Indian. **Columbia** releases four records of duets by **Mesa and Ithier**, accompanied by **Hernandez**, guitarist.

Ukrainian. **Okeh** 15561 is by **Zamulenko's Ukrainian Orchestra**, and 15563 is by **Suroviak's Orchestra**. The leading **Brunswick** disk is 59028, folk songs by **Stefan Slepoushkin**, followed by Caucasian melodies of 59029, and songs by **Jurko Basmaniv** on 59039. The **Columbia** special Easter releases are 70001-F and 27127-F; 70007 is a two-part sketch of an Ukrainian ball in America by **Zukowsky**, **Krasnowska**, and company.

Irish. **Brunswick** disputes the field with **Columbia** this month, offering **Michael Coleman**, solo and in ensemble, on 68002-4, and **Minnie Haskins** on 6800-1. **Columbia** 33241-F brings back **Seamus O'Doherty** again; 33242-F, **Frank Quinn** and **Joe Maguire**; 33243-F, the **Flanagan Brothers**; 33244-F, **John Oakley**, bass; 33245-F, **John Griffin** in flute solos; and 33246-F, **Michael Coleman** in violin solos.

S. F.

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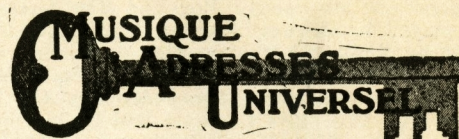
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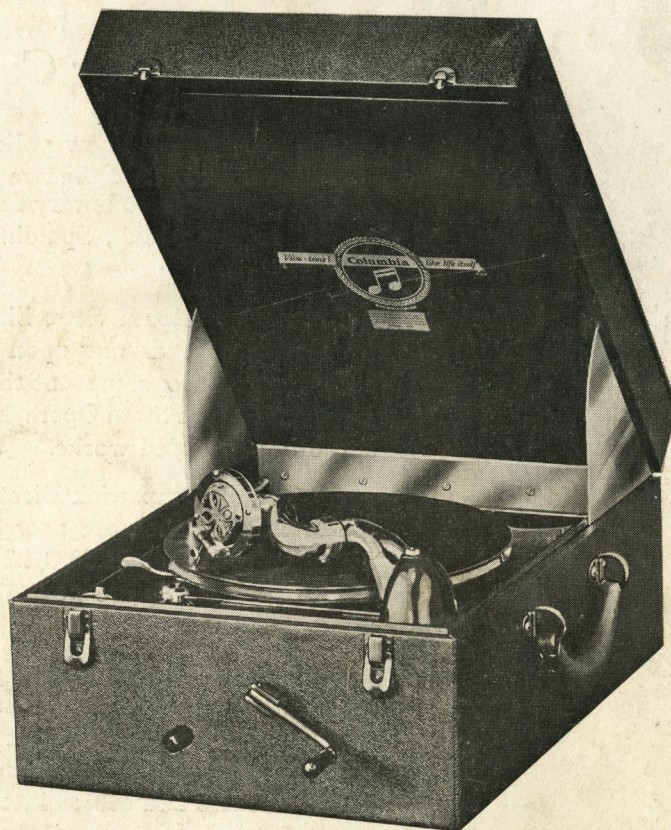
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